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PRINCIPLES OF INDIAN SILPASASTRA

With The Text Of MAYASASTRA

BY

Prof: PHANINDRA NATH BOSE, M.A.

Professor of History, Visvabharati, Author of *"Indian Teachers of Buddhist Universities, Indian Colony of Champa* and *Indian Teachers in China"*.

with a foreword.

by

Dr. JAMES, H. COUSINS, D. Lit.

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FOREWORD

By Dr. James H. Cousins, D. Litt.

In this treatise on the canons of Indian art and the æsthetical principles on which they were founded, Professor Bose adds to the debt of gratitude, already considerable, which students of human culture owe him for his painstaking researches in regions not ordinarily accessible, and for making them available to the general reader.

It is true that all authentic creative art springs from inner impulses beyond the touch of tradition. But it is equally true that the moment such an impulse is put into expression, it is inevitably connected with matters of method, materials and environment which pass along from artist to artist and from age to age certain distinctive qualities that make their own history of racial and national peculiarity of art-expression. Geographical and climatic conditions impart certain continuing elements. Political circumstances introduce modifications. But behind external circumstances, and working through them, is the fundamental conception as to the nature of the universe and the relation of humanity to that universe which produces the general attitude to life and art. Where a cultural tradition has not suffered, a complete break, such as Egypt, Greece and Italy have suffered, but is continuous, as in the case of India, the lapse of time puts little or no psychological distance between past and present. The thougts and feelings that moved

the ancients to creative expression are potent in the moderns. Time brings its elaborations and sophistications, in externals, but leaves the foundations of inner life unmoved.

There is, therefore, a double value in a work such as that which Professor Bose has here undertaken. To scientific scholarship it presents gifts of facts and a guide to more. To artists and lovers of art it opens doors to an understanding of impulses and ideas which have moved vaguely within them; and brings a realisation of the truth that the creative artists of to-day in India are not merely heirs to a cultural estate that was established in a distant golden age and passes with increasing thinness from generation to generation, but that they are themselves, as were their progenitors, direct and immediate participotars in an eternal creative activity which only asks the same devotion, discipline and high purpose as it found in the artists of the past in order to attain the same glorious results in the present.

JAMES H. COUSINS.

INTRODUCTION

I have tried, in the following pages, to set forth the Indian point of view of the Indian Art, which has a long history behind it. It is a happy sign that the art-critics, both Indian and European, are nowadays paying more attention to India Æsthetics. In India, we have art-critics like Dr. A. N. Tagore, Mr. O. C. Ganguly, Dr. A. Coomarswami Mr. B. K. Sarkar and others. The principles of Indian *Silpasāstra* as expounded by Indian *ācāryas*, have, however, received scanty attention. I have gathered together those principles in this book.

My thanks are due to Pandit Nitavinod Goswami and Sj: A. Chalamaya for their valuable suggestions.

1st Oct. 1926
Visvabharati
Santiniketan

Phanindra Nath Bose

PRINCIPLES OF INDIAN SILPASASTRA

WITH THE TEXT

OF

MAYASASTRAM

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PRINCIPLES OF INDIAN
ŚILPA-ŚĀSTRA

CHAPTER I

Origin of Śilpa.

Origin of art.

From the primitive times man is always trying to express his innate idea of beauty. That is the supreme movement to which man is concentrating all his attention. Though he was handicapped by end-less obstacles from the very beginning, yet he tried his best to give vent to that idea of beauty. Even in the hoary antiquity, he was trying to give form to his natural craving for the beautiful by drawing with his unskilled hand the pictures of animals, men and various other scenes as evidenced from the Spanish caves. Such examples of pre-historic painting giving proof of man's in-born yearning for beauty, fortunately, are not wanting in India. The oldest hunting scenes have been discovered in India, on the walls of a group of caves in the Kaimur ranges of Central India. Other drawings of human beings, animals and hunting scenes are met with in Central Provinces in the Raigarh State near the village of Singhanpur,[1] as well as in the caves of the Mirzapur district of the United Provinces. Those people who are still leading a primitive life, also try to give expression to their ideas of beauty in their crude drawings on their walls and in their love for flowers. They make crude pictures, because they find pleasure in creating that picture. They donot care whether other people would like their drawings or not They reveal themselves in their pictures. Dr. Tagore, therefore, says—'In Art man

1. Percy Brown, Indian Painting, pp. 15-16.

reveals himself and not his objects.'[2] The maxim—'The thing of beauty is joy for ever,' is true in all ages and all countries. As a thing of beauty is the source of joy for ever, so the artists try to arrest the passing away of that object of beauty in some permanent form. This gives rise to art and sculpture. We must, however, remember that in Art there is not only the idea of beauty, but also of truth ; both are inseparably mixed together. If Art tries to give expression only to the idea of Beauty, it cannot stand the test of ages. It must stand with Truth. Truth and Beauty cannot be separated, both are woven together to produce Art. It has, therefore, been said that Beauty is Truth and Truth is Beauty. Human feeling or emotion may give rise to Art; it may also be due to accident. The artists and sculptors try to represent their notion of the beauty and of truth in their pictures and sculptures. In different countries the artists try to give form to that idea of Beauty and of Truth in different ways. Their expression depends much on the training they have received, the culture they have imbued, and the tradition they are following. It is difficult to fix the criterion of Beauty. A picture may appeal to a particular man and not to others. But if a picture is universal, if it transcends all limits of time and space, it will be appreciated by all people in all countries. When a picture tries to reveal the world of truth and beauty, it then belongs to no particular country, but to the whole mankind. There it fulfils its object. It has been rightly said by the Poet Rabindranath: "This building of man's true world,—the living world of truth and beauty,—is the function of Art."[3]

We must, however, remember that the idea of Beauty and of Truth is not the only inspiration to art and sculpture

2. Personality p. 12.

3. *Ibid* p. 31.

in the world. It is one of the fundamental causes to which art and sculpture owe their origin. The idea of 'Art for Art's sake,' cannot carry on any Art movement. The master-minds of the movement can pin their faith to the maxim—'Art for Art's sake,' but the artist of common rank is totally unable to follow such a noble maxim. He must have some purpose in creating his Art, and for many ages and in many countries Religion served as the purpose of the general artists. It cannot be gainsaid that Religion gave a great impetus to the development of Art and sculpture. In India, as in Egypt, Assyria and Babylonia, *Silpa* (art) was mainly dependent on Religion. In India, from the time of Asoka, religion supplied the motive power for *Silpa*. If the Indian *Silpins* had not obtained religion as the vehicle of Indian *Silpa*, the marvellous development of Indian Art would have become quite impossible. Both Buddhism and Hinduism as well as Jainism were instrumental in the evolution and development of Indian Art. The famous lion-pillar of Sarnatha, the railings of Bharhut and pillars and gates of Sanchi, show what Buddhism has contributed to the development of Indian Art and sculpture. The Gāndhara School or Gupta School only gave expression to the Buddhist and Hindu religious ideals.

Origin of Indian art.

In tracing the history of art and sculpture in India, we find that the earliest relics which have come down to us belong to the Asokan Period. These relics of art and sculpture are undoubtedly Buddhistic in origin. Through this Buddhist religion, these artists tried to give expression to their idea of Beauty and Truth. If they had not represented what was *sundaraṃ* and *śāntaṃ* in Buddhism, the remains of Buddhist art would not have been appreciated by people in all countries. Thus, the Indian artists expressed the idea of beautiful even through the

Buddhist ideals. The artists, who were responsible for their execution were imbued with the Buddhist ideals, or they would not have represented on Bharhut pillars the story of Māyā Devi's dream or the story of the gift of Jetavana to Lord Buddha by Anathapindada, or the story of *Miga* Jātaka. It is true that all these representations are not of a high standard, there are some which may be called crude. The artists of that period found delight (*ānandaṃ*) in making those representations, however crude they may be. There are, fortunately, others, like the lion-pillar or bull-pillar of Sarnatha, which can stand the test of ages. They are superb in execution. The artists tried their best to represent the idea of the beautiful. We can say with the poet that there in the artist is an element of the superfluous in his heart's relationship with the world, and Art has its birth. Thus the Indian Art begins with crude representations as well as works of finer execution. In the history of any art movement we cannot hope to find artists of superior order only, there must be inferior artists also. It is so in the history of Indian Art. The fine workmanship of the Asokan pillar at Sarnath and the inferior quality of the female statues of the same period, lead scholars to conclude that there were two different schools of art even at the time of Asoka We are, however, unable at the present time to determine what canonical school of *Śilpa*, these artists of the Asokan age followed.

Origin of Śilpaśāstra.

It is rather possible that they were bound by no strict rules and regulations. The early artists had their ideas and they tried to give shape and form to those ideas. They allowed their brush or chisel full liberty and tried to develop their own workmanship. They had no tradition to follow, but to build up their own tradition for posterity. We need not therefore, be

surprised if some of their representations would be crude in execution. When others followed, they tried to improve the standard, but it required a genius to raise the standard of art and sculpture. In the work of Sanchi pillars or Sarnatha pillar the hand of such a genius is observable. These sculptors, however, did not so long make any image of Lord Buddha, because the worship of Lord Buddha was forbidden by Buddha himself. The artists of the Gandhara School were the first to make the images of Lord Buddha. It is doubtful whether the Gandhara sculptors followed any *Silpa* canons. The inspiration might have come from the Greek School. The Indian artists perhaps saw the Greek statues, which had been introduced in the North-Western India, and thought—"Here is our model," and fashioned the images of Buddha accordingly. They took the outward form from the Greek School, but they tried to infuse life into the new images of Buddha. They attempted to make the figures of Buddha befitting his meditation and *Sādhanā*. Though the contemplative (*dhyāna*) mood of Buddha did not develop so much in the Gandhara School, it reached its highest perfection in the sculptures of the Gupta Period. These artists, whose productions are now to be seen at Sarnath, did not follow the Greek model. The training they had received told them to represent Lord Buddha in *dhyāna* mood sitting under the sacred Bodhi tree and trying to find a solution to the miseries of the world. They first of all had that picture in their mind and tried to give expression to that contemplative mood of Buddha. The representations of Buddha of this neo-school, whether sitting and turning the wheel of law or standing or in a meditative posture, mark the excellence of artistic execution. As soon as the worshipper look at these Sarnath statues they are filled with the same spirit of reverence and admiration. These artists were not, fortunately, bound

by any feters of rules; they were the creators of models and rules, which other inferior artists are to follow. They did not bother whether the head of the image would be of four *angulas* or nose of five *angulas* or the hand of twenty *angulas*. They set to work with chisel and their own idea, and not with any *Silpaśāstra* in their hands. They wanted to create, so they had liberty and latitude. They tried to make the images *Śāntaṃ*, *Sivaṃ* and *Sundaraṃ*, so they broke through all bonds of canons. If they had been bound down by the strict rules of *Silpaśāstra*, they could not have produced the finest images in the domain of Indian sculpture. They were not to follow the *Silpaśāstra*, but the writers of *Silpa* were to follow them. The peculiarities of the best artists were noted by *Silpāchāryas* and passed as *Silpa* maxims for the posterity.

When did the *Silpaśāstras* come into existence? These canonical rules of *Silpā* were compiled in the age which witnessed the decline of Indian art. After the Sarnatha School, there was an appreciable fall in the high standard of Indian Art. It was, no doubt, due to the absence of any talented artist in the succeeding ages. As the real gifted artists became few in numbers, some rules became necessary for guiding the common artists. The artists of inferior calibre could not produce any image which might be as beautiful, as calm, and as contemplative as the images of Buddha of the Gupta Period. What they could not contribute in the form of quality and excellence, they tried to make up in the shape of quantity and outward form. To guide them in giving the outward form to images and in adding elaborate decorations, these *Silpa* canons became necessary. So, we find the founders of *Silpa* schools enforcing these rules on the artists. They argued that as they could not inspire the artists with genuine artistic tendency, it was better to insist on form. We can note its effect in the statues of the Post-Gupta period,

in which elaborate decorations take a prominent place. In them, beauty has been sacrificed to the altar of form and outward decorations. These images are more crude and inartistic than their predecessors. We donot mean to say that *all* the images of the later period are crude and devoid of beauty. There were some which were as good as or even better than their predecessors. In those cases, the artists had little regard for the conventional rules of *Śilpaśāstra*, but gave full play to their chisel and their own idea.

As soon as these canonical rules of *Śilpa* came into existence, the *Śilpāchāryas* refused to allow any deviation from these rules. The result was the cripling of the high standard of art and sculpture. The artists were bound down so to say and could not give full play to their talent. Those, however, who had extraordinary genius, broke through the feters and produced such images as are considered best through the ages. Broadly speaking, therefore, the growing up of the vast *Śilpa* literature coincides with the decline of art and sculpture in India. Just as in literature, a set of rules of *Alaṃkāra* (Poetics) prevented the free play of the poets, so also these *Śilpa* canons struck at the fountain of inspiration of the artists and sculptors.

We, therefore, come to the conclusion that the bulk of the *Śilpa* literature in India grew up in the post Gupta period. There are many *Śilpa* works which were composed in the tenth or eleventh century A. D. The period, which saw the growth of the *Śilpa* books, extends from the sixth century A. D. to the eleventh or twelfth century.

CHAPTER II

Silpaśāstras.

The *Śilpaśāstras* preserve for us the tradition of Indian art and sculpture. In them we find the conventional rules which the Indian artists and sculptors used to follow. In our attempt to reconstruct the history of Indian art, we cannot overlook the mass of *Śilpa* literature that has come down to us. They supplement our knowledge of Indian art derived from the images and sculptures of ancient India.

It must be remembered that the major portion of old *Silpaśāstra* has been lost to us by the peculiar climate of the country and by worms and insects. The ravages of Moslem invaders are also responsible for the destruction of *Śilpa* Mss. Fortunately, the extant Mss. are being discovered and edited by competent scholars.

The literature of Indian art and sculpture prevailing at the present day may be grouped under three heads :

(1) *Vāstū-śāstra* or the science of architecture,

(2) *Śilpa-śāstra* or the science of sculpture,

and (3) *Citra sūtra* or the science of painting.

At present we get the following books under *Vāstu-śāstra :*

(1) *Vāstu-vidyā* is edited by M M. T. Ganapati Sāstri and included in the *Trivandrum Sanskrit Series* in 1913. The writer of this book recognises Visvakarman as the god of the *śilpins*, he might have as the source of information the work of Visvakarman. The book contains sixteen chapters. It begins with the examination of the earth suitable for *vāstu* land. It deals with the doors, *vedi*,

house-building and tile-making and several other things.

(2) *Manushyālayachandrikā* is also edited by MM. T. Ganapati Sāstri and published by the Travancore Government in 1917. The book contains seven chapters and, as its name implies, deals with the subject of the construction of houses of men. Like other books it begins also with the examination of the *vāstu* land.

(3) *Mayamatam* is edited by the same scholar and published in 1919. It is an authoritative work on the subject of Indian architecture and is oft-quoted by later writers. The book at present contains 34 chapters and deals with among other things the laying out of villages and towns, *go-pura*, *maṇḍapa*, king's palace, doors, *liṅga* and *pīṭha*. The book is ascribed to the sage Maya.

(4) *Silparatnam* is edited by the same editor and published from Travancore in 1922. The book is also an important work on Indian art and architecture. It has two parts, the first one containing 46 chapters dealing with architectural subjects and the second of 35 chapters treating mainly of iconography. At present only Part I is published containing one chapter on painting. The remaining chapters deal with varied subjects such as, the characteristics of an *ācārya* and of a *śilpin*, the laying out of villages, towns, houses, palaces, doors, steps, *toraṇa maṇḍapa*, *nāṭya-maṇḍapa* and other allied subjects.

(5) Another book named *yukti-kalpa-taru* has been edited by Iswara Ch. Sāstri and included in the

Calcutta Oriental Series in 1917. The chapter 23 in this book deals with *vāstu*.

(6) *Bṛhat saṃhitā* by the sage Varāhamihira (Calcutta, 1317B.S.) in chapter 53 deals with *Vāstu-vidyā* and in chapter 56 with *Prāsāda-lakṣaṇaṃ*.

(7) Another interesting book on architecture, published recently, is *Samarāṅgaṇasūtradhāra* by the king Bhojadeva. It is edited by MM. T. Ganapati Sāstri and included in the Gaikwad's Oriental Series (1924). It traces the origin of *Silpaśāstra* and represents Viśvakarman as speaking about these subjects to his sons. It also covers a wide range from the laying out of villages, cities and forts to the making of several instruments or *yantras*, such as elephant machine, *vimāna* machine, door-keeper machine, soldier machine and others.

(8) *Viśvakarmaprakāśaṃ*, which has been published from Bombay in 1971 Samvat, is another important book on the subject. It also deals with *Vāstuvidyā* and is ascribed to Viśvakarman.

(9) Some of the *Purāṇas* also deal with this subject. Of these mention should be made of (1) *Matsyapurāṇaṃ* which has chapters 252-257 dealing with *Vāstuvidyā*, (2) of *Agnipurāṇaṃ*, chapter 104 on *prāsāda-lakṣaṇaṃ*, chapter 105 on *gṛhādivāstu* and chapter 106 on *nagarādivāstu*, (3) of *Garuḍapurāṇam*, chapter 46 on *Vāstunirṇaya*, chapter 47 on *Prāsādalakṣaṇam*, and (4) of *Bhaviṣyapurāṇaṃ*.

For the science of Painting, there is, however, only a few books preserved for us. We have in Tibetan, the translation of *Citra-lakṣaṇaṃ*, which has been edited and translated into

German by Berthold Laufer (Leipzig, 1913). In *Viṣṇudharmottaraṃ*, we have a chapter on *Citra-sūtra*, portions of which have been translated into English by Dr. S. Kramrisch in the pages of the *Calcutta Review* (February 1924). The last chapter of *Śilparatnaṃ*, edited by MM. T. Ganapati Sâstri also treats of *Citra-lakṣaṇaṃ*, a discussion about which was made by Mr. K. P. Jayaswal in J. B. O. R. S. and in Modern Review, XXXIII, p. 734.

Let us now turn to the literature dealing with Indian sculpture. Unfortunately, we have few books dealing exclusively with the branch of Indian sculpture. We have only a few chapters dealing with the art of image-making in the following books :—

(1) Thus in *Bṛhatsaṃhitā* (chapter, 58) we get a discourse on *Pratimālakṣaṇa* dealing with images in general and some gods in particular.

(2) In *Śukranīti* (chapter IV) we find measurements of images and allied topics dealt with.

(3) In *Viṣṇudharmottarapurāṇaṃ* (Part III) we have description of some particular gods.

(4) *Matsyapurāṇaṃ* (chapter 259) gives the measurements of images in general as well as description of a few particular gods.

(5) In *Agnipurāṇaṃ* (chapter 49) we have *Pratimā lakṣaṇaṃ* spoken of.

Leaving aside these printed materials, which are available to all scholars, we have now to turn to unpublished Mss. or other published books which are not well-known to scholars. We refer, first of all to a Ms. in the Ms. Department of the Visvabharati Library. The Ms. relates to *Pratimā-lakṣaṇa* and is written in Malayalam script. It is, however, preceded by another *Śilpaśāstra* called *Kāśyapa-Saṃhitā*, at the end of

every chapter of which we find it written इत्यंशुमान् भेदे काश्यपे ....., except in the last one.

This *Kāśyapa-saṃhitā* contains 94 folios, after which there is a blank leaf. Then follow four written folios, which donot seem to be connected with the above-mentioned *Kāśyapa-saṃhitā*, because in the left margin of the first of these leaves is given in a different hand :—

मार्कण्डेयमतवास्तुशास्त्रं प्रतिमालक्षण।

This new book *Mārkaṇḍeyamatavāstuśāstram* does not seem to be complete ; some of its leaves are certainly missing as the first line begins with the middle of a letter in the middle of a sentence. Thus :—

तस्यमेवशिरोसेध लिंगमुत्तममानसः.....

This chapter seems to deal with the rules about temples, because at the end of the chapter we read :—

इति मार्कण्डेयमते वास्तुशास्त्रे देवालयविधिः समाप्तः

After this chapter on temple, there begins the chapter on *Pratimālakṣaṇa*, which, though fortunately complete, abounds with mistakes. The book *Mārkaṇḍeyamata* seems to be an anthology on the lines of *Mayamata* containing different chapters on different topics such as *devālaya*, *pratimā* etc.

The next chapter of the book, which deals with dress, is missing in our Ms. It ends abruptly :—

उष्णीषमध्ये यदिकर्णमूले
तत्ग्रीवमध्ये उदरन्तथैव
उरुश्च जानुसहकल्पमध्ये
वारुण्यसूत्रं प्रविधीयदेहि ॥
अंगुष्ठाग्रस्तु नासाग्र उदरेण तथैव च
नासाग्रेण समायुक्तं मानसूत्रं प्रतिष्ठितम् ॥

We donot know how many chapters this *Mārkaṇḍeyamata* contained. Unless we get other copies of this Ms. from other Libraries and have them properly compared and collated, we cannot expect to have a reliable text. We give a few extracts in the Appendix from the text relying on one Ms. only in the hope that other Mss. might be traced from other parts of India, especially from Southern India, as the text is in Malayalam character.

It is rather fortunate that the chapter on *Pratimālakṣaṇa* in this Malayalam Ms. is complete. If we can set up a correct and reliable text of this chapter, it will add a new chapter to the existing *Silpa* literature of ancient India. We donot, however, know anything of the age of the Ms. nor of its writer. It is difficult to say who the real writer of this book was: whether it is Kāśyapa or Mārkaṇḍeya or Visvakarman. Each has his claim as the writer of this work. In the first place, we have it along with the *Kāśyapa-saṃhitā*; secondly, in the beginning it is written that it is *Mārkaṇḍeyamata-vāstu śāstra* and also at the end of the chapter on *devālaya*; thirdly, at the end of the chapter on *Pratimā* we find it stated that the work is composed by Viśvakarman. Now, who is the real author Mārkaṇḍeya or Viśvakarman? Though we are unable to answer this question definitely from the materials at our disposal, we would be inclined to credit Mārkaṇḍeya as the probable writer of this text.

The Ms. is called *Pratimā-lakṣaṇa-vidhānam*. Like all other books it gives the measurement of a *tāla*, which is equivalent to twelve *aṅgulas*. Though in one place, the writer makes the face equal to one *tāla* or 12 *aṅgulas*, yet in another place he makes it equal to thirteen *aṅgulas*. It is to be noted that the measurements given in this Ms. do not tally with those in other books. Towards the end of the chapter, the

writer speaks of the ornaments necessary for the *pratimās* for the purpose of decoration.

There is another book dealing with the same topic, but was so long unnoticed by Indologists. The book is called *Mayavāstu*, printed (in 1916) in Madras in Telegu character. As it is printed in Telegu character, it has so long escaped the attention of scholars. When I came across this book, to my utter astonishment I found that the name of the book *Mayavāstu* is really a misnomer, because it does not deal with *vāstu-śāstra* or the science of architecture, but with images. We reproduce the Text in Devanāgari character in the Appendix.

This book *Mayavāstu* is divided into four chapters. The first chapter deals with the making of images according to the nine *tāla* measurement. It first gives the proportion of each limb of the images in general and then proceeds to give the measurements of the images of goddesses. The last part of this chapter (slokas 22-34) does not, however, treat of *pratimās*, but of the temple where the images are to be enshrined and its different parts. The second chapter lays down how to make smaller images, but ślokas 12-24 again treat of temples, which would be auspicious according to astronomical calculations. The earlier portions of chapter 3, lay down some general principles of image-making. The sculptors are warned against the making of any image, which is crippled or out of proportion. If they make any such image, death and sorrow would come to them. The rest of the chapter (ślokas 16-31) deal with the qualifications of the *śilpin*, his praise and respect which should be given to him. The last chapter deals with the errection of *Gopuraṃ*. At the end of the book, it is called *Mayaśāstraṃ* and not *Mayavāstu*. In the text itself, the book is called *Mayamata*

āgamaḥ. In śloka 21, chapter 1. we find it stated that this *Mayamata āgamaḥ* is the essence of and made in accordance to *Mānasāra, Gārgeyaṃ, Māricaṃ, atriyaṃ,* and all other *śāstras*. Maya, to whom this book is ascribed, is spoken of as an instructor in *Vāstuśāstra* in *Matsyapurāṇaṃ*. There is another famous book called *Mayamataṃ* ascribed to him. In the present book Maya is said to have taken help from the books of Garga, Atri (both of whom are mentioned along with Maya in the *Matsyapurāṇaṃ*), *Mārica* and the well-known book *Mānasāra*.

Of other unpublished works on Indian sculpture, mention should be made of the three works, which were so long thought to have been lost. They are :—

1. Pratimā-māna-lakṣaṇaṃ.
2. Daśa-tāla-nyagrodha-parimaṇḍala-Buddha-pratimā-lakṣaṇaṃ.
3. Sambuddha-bhāśita-pratimā-lakṣaṇa-vivaraṇa-nāma.

We have recently received some Mss. from the Darbar Library, Nepal, among which we find the original Sanskrit version of these books. They are also preserved in their Tibetan translation.

The book *Pratimā-māna-lakṣaṇaṃ* is ascribed to the sage Ātreya, after whom the work is also known as *Ātreya-tilaka*. It seems to be a Buddhistic work, though it refers to the image of Buddha only once. It begins with the measurements of images according to nine *tāla*, then follow according to eight, seven and four *tālas*. The writer also discusses what is a *doṣa* (defect) and *guṇa* (qualification) in an image. The last chapter deals with *jīrṇodhāra* i. e. how to enshrine an image again if it is broken or burnt.

CHAPTER III

Principles of Indian Art and Sculpture

We now proceed to trace the various principles underlying the vast domain of Indian art and sculpture extending over more than two thousand years. During this period many artists and sculptors were born, they tried to give shape to their ideas in many different ways, yet the principles which inspired them remained almost the same through these ages. It is fortunate for us that these main principles also found expression in Indian *Silpaśāstras*. It is quite natural that these motives which inspired the Indian *śilpins* would be different from those in other countries. We, therefore, need not be surprised if the Indian point of view of art and sculpture be different from the stand-points of artists of other countries. The Indian stand-point has been emphasised by several writers of Indian *śilpaśāstras*. We find those views expressed in Viṣṇudharmottarapurāṇaṃ as well as in Matsyapurāṇaṃ. The former holds that as the gods give men all their desired objects, namely, *dharma*, *artha*, *kāma* and *mokṣa* (salvation), therefore, the gods are to be worshipped by men by all means.[1] What do men hanker after in this world? They are those very things—*dharma*, *artha*, *kāma*, even including *mokṣa* (salvation), which the mighty gods would bestow upon them if properly worshipped and propitiated. This is sufficient reason to induce men to worship gods. To worship gods, one must have their images prepared. Thus arose the necessity

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(1) तस्मात् सर्वप्रयत्नेन नृणां पूज्या दिवौकसः (P. III, Ch. I. S. 18).

of the art of image-making in India. When in the early Buddhistic period, image-making of Buddha was not in vogue, the sculptors represented the Buddhistic symbols of the Dharma cakra or the wheel of the law, or of the sacred Bodhi tree in the place of the image of Buddha. To the worshipper, it served the same purpose of propitiating their gods. Thus the Indian sculptors did not make any statue for their own enjoyment, but to meet the requirements of the worshippers. The principle—'Art for Art's sake'—did not meet with the approval of the Indian artists. They wanted a vehicle for Art and it was supplied by religion. The Matsyapurāṇam also holds the same view. It says that to worship gods and to sing their praise is the best of *Karma Yoga* and it will bring salvation to men.[2]

Thus we find that the services of artists were requisitioned by the religious zeal of the people. In ancient India, as remarked before, the people did not want art for art's sake. The Indian artists and sculptors were moved by religious enthusiasm. There were many merchants or monks who wanted to gain *puṇya* (or merit) making a gift of a pillar or a statue in the name of Lord Buddha, as we find in the remains of the Bharhut sculptures. Those monks and merchants engaged skilful sculptors to have the pillars and statues made. On these pillars they had some incident of the life of Buddha or some *Jātaka* scene depicting the previous life of Buddha represented by sculptors, as well as their own names written. So we find that the Bharhut pillars or Bodh-Gaya or Sanchi sculpture owe their origin to the religious zeal and enthusiasm of so many followers of Lord Buddha. They thought of such acts as

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(2) क्रियायोगं प्रवक्ष्यामि देवतार्चानुकीर्तनम् ।
भुक्तिमुक्तिप्रदं यत्नात्तन्मद्भक्तेषु विशेषतः ॥ (Ch. 208, S. 2)

conducive to merit and virtue. It is the same case with Hindu devotees. In Gupta, Pala and other inscriptions we read of devotees making temples and installing images of Viṣṇu, Siva, Surya and other gods with the belief that those acts of merit would bring salvation to them. The same motive inspired the colonists of Siam, Champa, Java and other countries beyond the sea to enshrine the statues of Siva, Brahmā, Chandī, Gaṇeśa and others. Even in Modern India, the erection of new temples and images may be traced to the same cause. Thus religion in India gave an impetus to art and sculpture. It is the same in many other countries. Though in Assyria and Babylonia, a secular art grew up, yet religion supplied the motive force to art and sculpture in those countries. In Egypt, the gigantic pyramids and temples to numerous gods and the statues of various gods and goddesses, also point to the stimulus given by religion to Egyptian art. In China and Japan too, the introduction of Buddhism, saw the errection of many Buddhist temples and images.

Relation of art with other sciences.

According to the Indian point of view, art and sculpture are inter-related with other sciences. It is said in the Viṣṇudharmottaraṃ that he who does not know properly the rules of *citra* (painting) can, by no means, be able to discern the characteristics of images (*Pratimā-lakṣaṇa*). Again, without (a knowledge of) the science of dancing, the rules of painting are very difficult to be understood. Moreover, the science of dancing is difficult to be understood by one who is not acquainted with music. Lastly, without singing music cannot be understood.[3] Thus according to the Indian point of view, for the proper appreciation of *Pratimā-lakṣaṇa*, one must

(3.) Viṣṇudharmottarapurnāṃ, Part III, Chapter 2, Cal. Rev. 1924.

know the sciences of *citra*, dancing, music and singing. It would be difficult for a Western art-critic to abide by such a general principle. No doubt, art in its broader sense like its sanskrit equivalent *kalā*, includes the sciences of painting, dancing, music and singing. It must, however, be admitted that to a sculptor the science of painting is rather indispensible. Both the sciences of sculpture and painting cannot be happily separated, the line of demarkation between them is so thin.

Idea of Beauty.

Let us now consider, what is a beautiful image according to the Indian point of view? A modern student of aesthetics would lay down the following principles to judge whether an image is beautiful or not. He would ask: 'What is this song or picture, this engaging personality presented in life or in a book, to *me*?

'What effect does it really produce on me? Does it give me pleasure? and if so, what sort or degree of pleasure? How is my nature modified by its presence, and under its influence?'[4] The modern aesthetic critic has to deal with the original facts as found in the answers to these questions But he will remember always that beauty exists in many forms.

It is very difficult to lay down any criterion of beauty. It may, however, be said that beauty must have truth in it, it must be universal. If any statue is appreciated in all ages and all countries, we can say that beauty and truth have found a happy combination there. Sometimes, a work of art, however, may not rise above the limits of a certain country or people's taste. An image may appeal to one nation because it finds its ideas and tradition well expressed in it, other nations may not like that particular

(4.) Walter Pater—The Renaissance, Preface, X.

image at all, because its conventions go against their traditions. It is for this reason that many works of Indian art do not appeal to many Western critics. They should, however, remember that beauty exists in many forms. To them all periods, types, schools of taste should be in themselves equal. In all ages there have been some excellent workmen and some excellent work done.[5]

Some students of aesthetics hold that all works of art should be true to nature. If we apply this criterion to works of Indian art, we shall find that the Indian artists and sculptors did not always follow the nature. Assyria and Babylonia first tried to copy nature in art and sculpture. It was carried further by the artists and sculptors of Egypt and it reached its zenith in Greece. Greek artists were quite loyal to nature in copying her in works of art and sculpture. Any Greek statue shows how beautiful it is and how faithfully the sculptor has imitated physiology in moulding the arms and different parts of the body. The Greek image is as true to anotomy as it possibly can be. In Gandhara, the first Indian images were made in imitation of the Greek statues. In Gandhara sculpture, therefore, we can discern the influence of Greek models and consequently its attempt to follow nature. Excepting this Gandhara School, Indian sculptors did not pay so much attention in copying nature. The reason is quite obvious. The Indian sculptors wanted to make the images of gods represent their divine and superhuman nature. The gods, they argued, possess many attributes superior to human beings They are higher than ordinary men. Therefore, in making their representations, some symbols should be attached to them to signify their superiority. A man has two arms, naturally a god like

(5.) *Ibid.* XII.

Brahmā or Viṣṇu, therefore, must have four or more arms. The same logic worked in Assyria and Babylonia, where the artists added wings or legs of animals to the images of gods to signify their divine superiority.

Moreover the Indian artists were governed by many traditional rules and conventions. In representing gods, the artists had to take into account the traditional nature of the gods. Thus in making the image of the god Viṣṇu, the symbols of *saṃkha* (the conch), *cakra* (disc), *gadā* (club) and *padma* (lotus) are to be added. Again, in the case of Gaṇeśa an elephant head, or in the case of Brahmā, the creator, four heads are to be added. Other Indian gods have other peculiarities, which the artists were forced to follow in making the representations.

What, then, is the standard of the Indian idea of the beautiful? The Indian sages enunciated their own idea as to what is beautiful. They dealt both with the positive and negative side of the question. It will be seen that the Indian science of the aesthetics is quite different from the modern science of art criticism. Let us begin with the negative side of the question. In this respect we shall get much information from *Śukraniti*, *Bṛhatsaṃhitā*, *Mayaśāstra* and *Pratimā-māna-lakṣaṇaṃ*. The *Śukraniti* holds that 'one should not construct any image that has eyes directed upwards, downwards or closed, nor should design one that has vehement eyes, but eyes bespeaking satisfaction.'[6] It follows that a beautiful image should not have eyes directed upwards, downwards or closed or vehement eyes. This principle has been elaborated by Varāhamihira in his *Bṛhatsaṃhitā*. He lays down :—

'If the image has excess in its arms, the *śilpin* will suffer from the fear of the king; if it is less, ill-fate will

(6.) Śukranīti, ch. IV, sec. IV, s. 267-268.

befall him ; if its belly be less, he will have fear of hunger if it is thin, he will suffer from loss of money. If the image has wounds from the fall of weapons, it indicates the death of the maker. If it inclines to the left, it bespeaks of the death of his wife, and if to the right, the death of his ownself. If its eyes are directed upwards, it makes him blind, if the eyes are cast downwards, it will bring evil thoughts to him.'[7] Here the author lays down that the arms and the belly of the idol should not be out of proportion. The image also should not incline either to the right or to the left ; the eyes also should not be directed upwards or downwards.

Mayaśāstra deals more elaborately on this negative aspect of Indian aesthetics. It says —'If the face of the image is cast downwards, the *śilpin* would be ruined, he would no longer be respected and the wealth of the master would also be lost. If the nose (of the image) measures more than three *yavas*, it would kill the king soon for certain.'[8] The *śilpācārya* here lays down that the face of the image should not be cast downwards, nor the nose be made more than three *yavas*.

It further lays down.[9]—'If the nose is crippled, it would kill prosperity ; if the foreheads are out of proportion, there

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(7) Bṛhat saṃhitā, ch. 58, s. 50-52a.

(8) प्रतिमा निम्नवदना यदि शिल्पी विनश्यति ।
चिरं न पूज्यते भर्तुर्विभवं नश्यति ध्रुवम् ॥ ३ ॥
नासात्रियवमानाद्ध्यधिका यदि कल्प्यते ।
शीघ्रमेव हि राजानं निहन्तीति विनिश्चितम् ॥ ४ ॥

(9) नासाहैन्ये श्रियं हन्ति दुःखं हैन्ये कपोलयोः ।
उग्रदृक् प्रतिमा शीघ्रं निहनिष्यति नायकम् ॥
पुत्रहानिं प्रकुरुते शोकं चाप्यधिकं तथा ।
मारीच नत्वाशये सर्वाः प्रजाः कालविपर्यये ॥ ६ ॥

comes sorrow; and an image with violent sight would kill the owner soon, would cause the loss of son, great sorrow and would kill all people as in an epidemic. If the eyes are turned downwards and the sight is terrible, the kingdom of the king would be destroyed. If the sight is downcast and violent, it would kill the worshipper. If the sight is fixed on the nose, it would kill the *śilpāchārya*. If it turns on the side, it would kill the friend. So the sight must be made proportionate (*samadṛṣṭi*), which is peaceful as well as for the good of all people. If the nose becomes too thick, it would destroy the prosperity of the *śilpins*, if the forehead becomes too thick, it would create great trouble; if the sides are thick, there would be loss of life; if the arm-pit be thick, it would kill the *śilpin*.

The Indian *śilpācāryas*, thus tried to lay down their criterion of the beautiful in their own conventional way. The Ms. *Pratimā-māna lakṣaṇaṃ* also gives expression to the same idea. The Indian stand-point is that by following the *śāstras*, the artists would make their images beautiful. The artists, therefore, should take care that he does not violate any injunction of the *śāstras*. The writer says what things the artist should avoid. He says: "Now, I shall speak of the form of the mouth-about its auspiciousness and inauspiciousness. It should be made slightly smiling, pleasant and possessed of all good signs. One should absolutely avoid the

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ऊर्द्धदृष्टि तु रौद्री च राज्ञोः राष्ट्रं विनश्यति ।
अधोदृष्टि स रौद्री च अर्चकं निहनिष्यति ॥
यदि नासाग्रदृष्टि स्यात् शिल्पाचार्यं विनश्यति ।
पार्श्वदृक् बन्धुनाशाय समदृष्टिस्तु कारयेत् ।
समदृष्टिस्तु शान्ता च सर्वजीवसुखा भवेत् ॥ ७ ॥

construction of the mouth which is passionate, impetuous, wrathful, sour, bitter or circular."[10]

To make an image beautiful, the Indian *śilpin* thinks that he must put some special marks on the image according to the Indian tradition. Thus it is said in the *Pratimā-māna-lakṣaṇam*[11] that the following marks on the hands of gods speak of their auspicious character, namely, the conch (*saṇkha*), lotus (*padma*), flag (*dhwaja*), thunderbolt (*vajra*), wheel (*cakra*), *swastika*, bracelet, pitcher (*kalaśa*), moon, umbrella, *śrivatsa*, hook (*aṇkusa*) trident (*triśula*), barley-garland (*yava-mālā*) and *vasudhā*.

We now turn to the defects (*doṣa*) and excellences (*guṇa*) of the images. The *Pratimā-māna-lakṣaṇam* lays down the following principles :[12]

"Now the excellences and blemishes of the idols are spoken of with regard to their smallness or bigness. The

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(10) Ślokas 34b. 35, 35a.

(11) Ś. 54-55.

(12) अथार्च्चानां गुणो दोषो चोच्यतेऽधिकहीनतः ।
दीर्घविस्तारसंयुक्तं दद्यात्स्थानं तु सुस्थिरम् ॥ ७३ ॥
शिरश्छत्रसमं कार्यं धनधान्यसमृद्धिदम् ।
सुभ्रूलेखा ललाटं च शाश्वतीं ददाति श्रियम् ॥ ७४ ॥
सुकृतिः सा भवेदर्च्चा जायते ससुखा प्रजाः ।
कम्बुग्रीवा भवेदर्च्चा सर्वसिद्धिकरी सदा ॥ ७५ ॥
शरीरसिंहसंस्थानं सुभिक्षं बलवर्धनम् ।
भुजौ करिकराकारौ सर्वकामार्थसाधकौ ॥ ७६ ॥
शस्यसम्पत्करं नित्यं सूदरं च सुभिक्षकृत् ।
रम्भोरुर्धनगोवृद्धिग्रामवृद्धिः सुपिण्डिका ॥ ७७ ॥
सुपादा च भवेदर्च्चा शीलविद्या प्रसाधका ।
इत्यर्च्चानां प्रशंसोक्ता..... ॥ ७८ ॥
(प्रतिमामानलक्षणम्)

seat should be well fixed and of sufficient length and breadth.

"The head made like an umbrella, brings prosperity of wealth and corn. The beautiful line of the eye-brow and fore-head give eternal prosperity.

"If the idol is well-modelled, the subjects become happy and an idol with a conch-like neck is the bringer of all fulfilment.

"The body in the lion posture increases strength and superfluity. The arms made like the trunk of an elephant are the fulfillers of all desires.

"(An idol) with a beautiful belly brings wealth of crops and superfluity. One with thighs like the plantain tree increases money and cattle, and one with becoming shanks makes villages prosperous.

"An idol with beautiful feet brings perfection of character and learning. Thus are spoken of the excellences of an idol....."

In plain words, the excellences of an image may be stated thus: its head should be like an umbrella, the line of the eye-brow and forehead should be beautiful, the neck should be like a conch, the body should be in the lion posture, the arms should be like the trunk of an elephant, the belly should be beautiful, the thighs should be like the plantain tree, the shanks should be becoming and the feet should be beautiful. Our *silpāchārya* also adds that the image should be well-modelled.

These are the criterions of the beautiful according to the Indian point of view. Here only the outward form is spoken of and the Indian writers employed the peculiar Indian conventions in expressing their aesthetic sense. Some of these conventional forms may seem awkward to the modern art critics, but we must not forget that the *silpa* writers had to speak in terms of Indian conventions.

The Ms. *Pratimā-māna-lakṣaṇam* also speaks about the defects and blemishes (*doṣa*) of the image. It says :—

"If it (the image) is deficient in length or breadth, there would be famine and national breakage. If it is limbless, he becomes hunch-backed and if it is noseless, he becomes a diseased.

"If the sight of the image is turned towards the left, cattle are destroyed, if upwards there is loss of wealth. One should avoid an idol with eyes small or round or contracted or defective or cast down. If the idol is made with a deep belly, it will always destroy crops.

"If the idol is defective in thighs, there would be permanent abortion. That is a great defect, if the nose, eye and finger—these three are short, or if the shank, neck and chin are long, or if the head, ear and nose are small, or if the joint, belly and nails are big, or if the hands, feet and eyes are deep, or if the neck, mouth and the arms are short. The wise man after knowing these excellences and defects should make the idol."[13]

These are the defects and blemishes (*doṣa*) which the artists are asked to avoid. Thus we get both the positive and negative sides of the Indian notion of the beautiful as stated in the excellences (*guṇa*) and defects (*doṣa*) of an image. The modern art-critics may not see eye to eye with these notions of Indian aesthetics, but we must not forget that we have to take into account these ideas of the Indian *śilpa* writers for a proper understanding of Indian sculptures. Here, however, the last word about the Indian idea of the beautiful is not said, which is said by *Śukranīti* when it maintains that an image should be such as would infuse the spirit of meditation in the heart of the on-looker. Such an image is ideal from the Indian point of view.

(13) Ślokas 79-84.

From the remarks of *Mayaśāstra* and *Prātimā-māna-lakṣaṇaṃ* we find that these *śilpāśāryas* attached great importance to the eyes and to the proportion of other limbs. From these negative elements we can conclude that to make the image beautiful its sight must be made *Samadṛṣṭi*, which will be calm and peaceful and must make other limbs quite proportionate. These considerations lead us to the positive side of the Indian nation of the beautiful. We have got the nays of the theory, let us turn to the ayes as in these books.

In discussing the positive aspect of Indian notion of the aesthetic science, the books quoted above come to our rescue. The *Śukraniti* holds that an image made according to the principles laid down by *śilpaśāstras* is beautiful. It says–"That which is beautiful according to the measurements laid down in the *śāstras* is really beautiful, not any other. Again, that which is not according to the measurements laid down in the *śāstras* is not beautiful, say the wise[14]. The *Pratimā-māna-lakṣaṇaṃ* also emphasises the same point when it says[15] :

अशास्त्रेण मुखं कृत्वा यजमानो विनश्यति ॥ २० ॥

If the face is made not according to the *Śāstras*, the *Yajamāna* would be killed. It also says :

सशास्त्रेण मुखं कृत्वा वर्द्धते सहबान्धवैः ॥ २२ क ॥

If the face, on the contrary, is made according to the *śāstras*, he flourishes with his relatives.

The *Śukraniti* makes a little concession in holding that an image made not according to the principles of *śāstras*, but in imitation of another image by an expert is also beautiful. It says–"Those limbs are beautiful which are neither more or less in measurement than the limbs of images prepared by the experts."[16]

(14) Śukraniti, ch. IV, Sec. IV, s. 214-215.

(15) Slokas. 20-21.

(16) Śukraniti ch. IV, Sec. IV, s. 210-212.

A particular image may appeal to certain individuals ; we can not call such an image beautiful. *Sukraniti* makes the situation clear when it says that, that which satisfies the heart of certain individuals is beautiful to those individuals only[17]. We are not concerned with such cases. We must not suppose that beautiful images could be produced without number. It is very difficult to find such instances in art and sculpture in which all the principles of *Silpaśāstras* have been followed. It requires the hand of a genius to produce an artistic and beautiful image. To follow all the *Silpa* canons and produce a marvellous image is rather difficult. So the *Sukraniti* made an exception when the sculptor or artist followed the model of an expert. The *Sukraniti* also admits that it is one in a lakh that is produced beautiful in all limbs[18]. This remark holds good in all countries. In many cases, however, the *Silpaśāstras* did not insist on the strict adherence to the *Silpa* canons. We quote the following to show the truth of our statement: 'There is no rule about the thickness, but it should be made according as it looks beautiful[19].' This principle gives much freedom and latitude to the artists and sculptors. Beauty and grace cannot be imparted to the image by any cut and dried rule. It must come from the heart of the artist and sculptor. It depends on the subtle way with which the brush and the chisel are managed. If the artist is a genius, he can impart beauty and grace to the image without following any *Silpa* canon. The outside formulas would not help the sculptor in making the image beautiful. So the *Sukraniti* lays down: 'One should design for all the limbs a grace that is suited to each.'[20] This should be the guiding principle of all artists. It is significant to note that though the author of *Sukraniti* laid down elaborate measurements for making images, yet he re-

(17) *Ibid* s. 216.
(18) *Ibid* s. 213.
(19) *Ibid* s. 272.

alised that the measurements would give only outward form and not grace and beauty to the image ; he, therefore, laid down the above principle. It is only by such freedom and latitude given to the artists that can make beautiful images and not hard and fast *Silpa* canons. It, therefore, follows that though the *Silpins* are bound by certain *Silpa* canons, certain latitude is also given to them. Without this amount of freedom, it would not be possible for the artists to produce beautiful images. We must not forget that it requires the strokes of a genius to produce images of beauty and grace.

The *ācāryas* of the Indian science of aesthetics thus tried to give expression to their idea of the beautiful. They gave both the positive and negative aspect of beauty. They were not like the modern art-critics. They tried to give their opinion in their own way. The Indian *śilpācāryas* knew how difficult it is to define the notion of the beautiful. They held that images made according to the *Śāstric* measurements are beautiful ; they also gave a good deal of freedom to those artists who are genius. But the Indian *Silpācāryas* did not stop here. As *Silpa* in India was mainly depending on religion, they had to go further in enunciating what was beautiful. What was an image for ? The images have a function to serve, namely, to help the worshippers in their worship. The images should be such as would be able to attract the respect and devotion of the devotees. Therefore, according to the Indian *Silpa* canons, an image to be beautiful must be of contemplative mood. That is the highest criterion placed by the Indian *Silpācāryas* to Indian artists and sculptors. This is the distinguishing characteristic of Indian art and sculpture. The *Sukraniti*, therefore, lays down : 'The characteristic of an image is its power of helping forward contemplation and *Yoga*. The human maker of images should, therefore, be meditative. Besides meditation there is no other way of knowing the

(20) *Ibid* s. 266.

character of an image—even direct observation (is of no use.)[21] This principle, as laid down by the author of *Sukraniti*, is of great importance in the history of Indian art and sculpture. Indian artists put great importance to this characteristic; indeed it became their guiding principle. Neither in painting nor in sculpture, did the real artists pay any heed to the outward form, to the anatomy of the figure. They did not follow physiology in their representations, but tried to make the figures *Śāntam* and *Śivam*. The Indian artists tried to express the attitude of contemplation in the face of the image, so that as soon as anyone—either a worshipper or a layman—sees the figure, one is struck with the calmness and the contemplative mood of the image. The figures of Buddha of Sāranath of the Gupta period are typical examples of this kind. When one looks at these Sāranath images of Buddha, one feels nearer to the Lord who is emerged in profound contemplation. The sculptor has made the whole figure breathe an air of *dhyāna* (contemplation) These figures really help the devotees in contemplation and *Yoga*. Indian art and sculpture has reached the highest perfection in these Buddhist images. Compared with these noble images of Sāranath, the Gandhara statues of Buddha do not appear to be so much imposing or contemplative. The Gandhara statues lack that air of *Śivām*, *Śāntam* and *Sundarām*. There are many Hindu statues in *dhyāna* (meditation) attitude as those of Śiva, Visnu and other, which inspire the worshippers with the spirit of contemplation. We do never maintain that all the Hindu or Buddhist images come up to this high standard. There are, however, many Hindu or Buddhist images, which are rather crude and awkward and do not inspire the worshippers with the happy mood of contemplation. It should be remembered that such figures belong to that age of decadance in our

(21) *Ibid*, s. 147-151.

history of Indian art and sculpture, when the higher principles were neglected and could not be followed by the inferior artists. Still, this *dhyāna* and *Yoga* characteristic of Indian images is the most important principle in which Indian art and sculpture differs from the art and sculpture of other countries. It is due to this high principle that the Indian artists and sculptors devoted more care and attention to the contemplative nature of the face and could not pay much attention to the finishing of other limbs. In many cases, therefore, the Indian images look disproportionate and invoke adverse criticism from those who would advocate the following of anatomy in making images. If we are asked: What is the contribution of Indian art and sculpture to the world? The reply would naturally be: It is this high principle of making images of contemplative (*dhyāna*) mood and *Yoga* attitude and of making the figures *Śāntaṃ*, *Śivaṃ* and *Sundaraṃ* in character. Greek images are graceful, Egyptian images are very near to nature, but Indian images are contemplative in character. The Indian *Śilpācāryas* lay down that to make the images comtemplative, it is necessary that the artist should also be of a contemplative mood, or it would not be *possible* for him to produce such images.

Human Figures

Another principle of Indian art and sculpture relates to the making of human figures. In India we rarely come across any figure of any man—king or emperor or scholar. In the Bharhut or Sanchi sculptures we do find human figures, but there they occupy a secondary position. Thus the scene in the Bharhut sculpture where the worshippers are represented as worshipping the sacred Bodhi tree, the sculptor gives importance to the Bodhi tree and brings in the human figures only in their secondary character. Or take the representation of the stupa with human worshippers in the Bharhut sculpture—here also the human figures are brought in only to show the sacred character and importance of the Stupa[22]

(22) Rhys Davids, Buddhist India page 84.

Even such personages as kings and queens do not receive as much attention from the Indian artists. Take for example, king and queens watching a procession as it leaves a fort as represented in the Sanchi Tope,[23] or king Pasenadi in his chariot[24] or king Ajatasattu starting out to visit the Buddha[25] as in the stupa of Bharhut. Here again the kings and queens occupy only a low position and are brought in only to glorify Buddha. In other periods of Indian history, there were also great kings and emperors in India. Why do we not find any statue of those mighty sovereigns of India ? We are not to go far to seek the reason. The art and sculpture in India, as we have already seen, is religious in character. Indian sculptors devoted all their attention in making images of gods. In Indian painting, we find the figures of Buddha, Gopā and Rāhulā as in the Ajanta Caves ; we also get the representations of royal processions in the Ajanta and Bagh paintings. Egypt, however, made the images of gods as well as of her Emperors. In India, it is due to the injunction of the *śilpaśāstras*, which spoke against the construction of human figures. The *Śukraniti* says [26]—' The images of gods yield happiness to men and lead to heaven ; but those of men lead away from heaven and yield grief.' It adds that ' the images of gods, even if deformed, are for the good of men. Again, the images of men, even if well formed, are never for human good.'[27] Thus if a *śilpin* is told by his *guru* that an image of a man, be he even the king of the country, would bring evil to him, he would not make such a statue. Such injunctions, therefore, do not tend to encourage the making of human figures. Neither the sculptor nor the donor would like to go away from the path

(23) *Ibid* page 64.
(24) *Ibid* page 5.
(25) *Ibid* page 9.
(26) *Śukranīti*, ch. IV, sec. IV, s. 154-157.
(27) *Ibid* s. 158.

of heaven by having human statues. The only instance we have of a figure of a king in India is perhaps the broken Mathura statue of the Mahārāja Kaniska. It may be mentioned *en-passant* that the coins of the King Kaniska also bear his figure. There we find the king standing in Turki costume with spear and sword[28]. We also have the coin of the king Samudra Gupta, who is represented seated and playing his lyre in his coin [29]. Again, the king Chandragupta II, Vikramaditya appears in his coin shooting lion [30]. Besides these, the Indian coins give us some more representations of other kings. In later ages, we have figures of Chaitanya, Gour and Nitai, Sankarāchārya and others, perhaps because they were religious reformers. In some Buddhist images, like Avalokitesvara, we have the figure of the donor inscribed. Thus in a Mayurbhanga image of Avalokitesvara, we have the figure of the king Rāyabhanja inscribed at the foot of the image. In later period, there arose a school of Portraiture painting in the Punjab. This branch of painting flourished specially in connection with the Mogul School of Painting, where we find the portraits of numerous Mogul Emperors and nobles.



(28) Gardner, Catalogue of Greek and Scythic Kings of Bactria and India, Pt. XXVI, 6.

(29) J. R. A. S. 1889 Pt. I, 5.

(30) *Ibid* Pt. II, 6.

CHAPTER IV

Pratimā-Lakṣaṇam.

The term *Śilpaśāstra* includes all the three sciences of *pratimā* (images), *citra* (painting) and *vāstu* (architecture). In discussing the main principles of Indian *Śilpaśāstra*, we shall naturally have to deal with all these three sciences. Let us begin with the consideration of the theory of image-making (*Pratimā-lakṣaṇam*).

Materials for images.

What are the materials sanctioned by the *śāstras* for making images? *Pratimās* (images) generally may be constructed from various elements which the sculptors find at their disposal. An image may be made of wood, earth, jewel, gold, silver, copper and stone. Varāhamihira in his *Bṛhatsaṃhitā* speaks of these elements of images and also of the inherent qualities of these images. He says 'An image of wood and of earth gives long life, prosperity, strength and victory. An image of jewel does good to men, and an image of gold gives nourishment. While an image of silver brings fame, that of copper increases population and that of stone or a *linga* gives ground.[31] The sage Śukrācārya in his *Śukraniti* also speaks of the materials for image-making. He says—'Images are made of sands, pastes, enamels, earth, woods, stones and metals[32]. In another place he says—'The artist should construct

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(31) आयुःश्रीबलजयदा दारुमयी मृन्मयी तथा प्रतिमा।
लोकहिताय मणिमयी सौवर्णी पुष्टिदा भवति॥ ४॥
रजतमयी कीर्त्तिकरी प्रजाविवृद्धिं करोति ताम्रमयी।
भूलाभं तु महान्तं शैलो प्रतिमाथवा लिङ्गम्॥ ५॥

(32) Sukraniti, ch. IV, See, IV 8. 151.

images with white, yellow, red and black stones according to the ages and with others according to one's option.[33] Śukrācārya also sanctions images of different metal for different ages. He says,—'Images are to be of gold, silver, copper and bronze in the *Satya, Treta, Dvāpara* and *Kaliyugas* respectively'[34]. He further adds,—'The images may be of iron or lead according to one's purposes,—say the sages'[35]. *Matsyapurāṇam* also holds that images might be made of gold, silver, copper, jewel, stone, wood and iron.'[36]

Theoretically these are the materials for making images. Let us now see with what materials the artists really worked. Truly speaking, stone supplied the artists with materials from the earliest times in the history of Indian art and sculpture. From the time of Asoka, the sculptors were chiefly using stones. The nearest hills offered them easily accessible sources. The sand-stone of Bihar, red stone of Mathura and white stone of Amaravati were very often used to make images. Even to the present day, the sculptors are using stones for this purpose. The whole domain of Indian sculpture supplies us with numerous examples of work on stone. Gold was also used by sculptors. Jainas used gold and silver images of their Tirthankaras. There is a fine example of gold work in the British Museum. It is the casket No. 2 of Bimarān stupa dating about the beginning of the christian era. It contains four distinct figures, namely, Buddha, a lay follower, a male ascetic and a female ascetic. This casket, which is now preserved in the British Museum is wrought in gold. There is the little gold statue of Buddha, now deposited

(33) *Ibid*, s. 310-311.

(34) *Ibid*, s. 314.

(35) *Ibid*, s. 317.

(36) Matsyapurāṇam, ch. 258, s. 20.

also in the British Museum. This gold image of Buddha has been ascribed to A. D. 500.[37] Many small gold and silver images pf Buddha are found in the *dāgabas* of Ceylon.[38] In Benares, we have the gold image of the goddess Annapurnā, and the image of Śani in silver. The family gods and goddesses are often made of gold, silver and copper. A silver image of Viṣṇu was discovered at the village of Chudain in Bengal. It belongs to the Pala Period.[39] Bronze images were manufactured in Bengal, whence the practice of making bronze images went over to Nepal and Tibet. Bronze statues of Buddha (1 to 2 feet high) were discovered at Buddhavāni in the Krishna District, Madras about 1870. They are now deposited in the British Museum. They resemble the Śarnath sculptures and may be assigned to the fifth or sixth century A. D.[40] A rich collection of bronze images of Hindu and Buddhist gods has been gathered from Ceylon. We have the bronze statuette of a Bodhisattva from Anurādhapura, the bronze image of Śiva Natarāja from Polonnāruwa (now in the Colombo Museum). We have also the bronze image of Surya and of Pārvati as well as the bronze seated Buddha, preserved in the Colombo Museum.[41] The Southern India also affords a rich field for the bronze images, accounts of which have been brought together by Mr. O. C. Ganguly in his book—*Bronze images of South India.* In Java, a little bronze image of Manjusri was discovered; it is now in the British Museum.[42] Another bronze image of Buddha was

(37) V. Smith—A History of Fine Art in India and Ceylon, pp 356-357.

(38) Ind. Ant. XIII 15.

(39) R. D. Bānerji-Bangtar, Itihās 1 p. 281.

(40) A History of Fine Art in India and Ceylon, pp 179-180.

(41) *Ibid* pp. 248-258.

(42) *Ibid* p. 267.

discovered at Buddha Gaya. It is now kept in the Museum of the Bangiya Sahitya Parishat, Calcutta. It bears an inscription from which we learn that the image was dedicated by Āhabamalla. It belongs to the Gupta Period.[43] Images of earth cannot endure the test of time and are destroyed in no time. At the present day, in Bengal, images to be worshipped are generally made of earth. Images of wood also are not very common. The figures of Jaganatha, Subhadrā and Balarāma of the Puri temple are annually made of wood. The extant images of Śrī Chaitanya are made of wood. There is one such wooden image of Chaitanya at Datanpur in Orissa, and many in Nawadipa in Bengal. Of wood carving, we have an example from the temple ot Kālī in the Chamba State, which contains the figures of Śiva and Pārvatī, belonging to A. D. 700. In Dacca, Bengal, there are some five specimens of wooden images. The beautiful image of Yasomādhava at Dhāmrāi is said to have been built of the wood which remained after making the image of Jaganatha of Puri. The image of Bhagavatī with eight hands and that of Baladeva of the same place are made of wood[44]. In the Mabhabharata it is said that an iron image of Bhisma was smashed to pieces by the old Dhṛtarāstra. We do not know of other instances of images of iron or of lead. We hear of a golden image of Buddha made by the king Harsha, which was equal to the king in stature and was kept in a tower. 100 feet high. There was a smaller image, 3 feet high, which was carried in procession.

Measurements of Images.

Let us now turn to the measurements of *Pratimās*. Images may be divided into two classes : images in general and particular images. The measure-

(43) R. D. Banerji, Bāngtar Itihās, I p. 70.

(44) Dhākār Itihās—(J. Ray), I, p. 385-391.

ments of *pratimās* in general are given here. They occur in the following books :—

(1) Bṛhatsaṃhitā.
(2) Viṣṇudharmottarapurāṇaṃ.
(3) Śukraniti.
(4) Matsyapurāṇaṃ.
(5) Agnipurāṇaṃ.
(6) Mayasāstraṃ.
(6) Pratimā-māna-lakṣaṇaṃ.

We shall here give the measurements of *Mayaśāstra* and *Pratimā-mānalakṣaṇaṃ*, as those of other books are already well-known to scholars. Measurements are given often in the unit of an *aṅguli*. What is an *aṅguli* ? The Matsyapurāṇaṃ gives the following table of measurement : A particle in the rays of the sun is a *Trasarenu*. Eight such *renus* make a *vāḷāgra*, eight of which again make a *likhyā*. Eight *likhyās* make one *yukā*, eight *yukās* make one *yava*, eight of which make one *aṅguli*.[45] Almost a similar table is given by Varāhamihira in his *Bṛhatsaṃhitā* : The particle which is seen in the rays of the sun coming through the window is called *paramānu*. *Paramānu, rajaḥ, vālāgra, likṣa. yuka, yava* and *aṇguli*—these should be increased eight times respectively. An *aṅguli* is taken as a *mātrā* or unit[46] So we get these tables for the purpose of comparison :

Bṛhatsaṃhitā.		*Matsyapurāṇāṃ.*	
8 Paramānus	= 1 Rajaḥ	8 Trasarenus	= 1 Vālāgra
8 Rajaḥs	= 1 Vālāgra	8 Vālāgras	= 1 Likhyā (Likṣa ?)
8 Vālāgras	= 1 Likṣa	8 Likhyās	= 1 Yukā
8 Likṣas	= 1 Yuka	8 Yukās	= 1 Yava
8 Yukas	= 1 Yava	8 Yavas	= 1 Aṅguli.
8 Yavas	= 1 Aṅguli		

(45) Matsyapurāṇaṃ, ch. 258, s. 17-18.
(46) Bṛhatsaṃhitā, ch. 58, s. 1-2.

The *Śukraniti* further explains an *aṅgula*. It says : An *aṅgula* is one fourth of a *muṣṭi* (the closed fist of a hand).[47] When the Indian *Śilpaśāstras* speak of the measurements of an image, they speak in terms of a *tāla*. A *Pratimā*, for instance, may be of four, six, seven, eight, nine or ten *tālas*. What, then, is a *tāla* ? The *Śukraniti* lays down that the length of a *tāla* is twelve *aṅgulas*.[48] Viṣṇudharmottaraṃ also says that the space covered by twelve *aṅgulas* is called a *tāla*. The same thing is repeated by *Pratimā-mānalakṣaṇaṃ*. The *Śukraniti* also adds that the height of images varies from seven *tālas* according to the custom of localities.[49] Again, it says that images are of ten *tālas* in *Satyayuga*, of nine *tālas* in *Tretā*, of eight *tālas* in *Dwāpara* and seven *tālas* in *Kali*.[50] This injunction, however, is strictly followed neither by the writers of Indian *Śilpaśāstras* nor by the Indian sculptors. In making images even in this *kali* age, they prescribe that the images should be of nine *tālas*. The Matsyapurāṇaṃ[51] supports this statement when it says that the images of gods, *dānavas* and *kinnaras* should be of nine *tālas*. *Mayaśāstra* in speaking of the measurements of images, says of nine *tālas* for the images of gods. When an image is of nine *tālas*, the measurement would come to 108 *aṅgulas*. The Viṣṇudharmottaraṃ says : Oh king, the measurement of a *Haṃsa* (type of man) is 100 *aṅgulas*, increased by eight, according to the measure of his own *aṅgula*.

We now proceed with the measurements of *pratimās* as given in *Mayaśāstraṃ*. In chapter I of the *Mayaśāstraṃ*, we

(47) Sukraniti, ch. IV, sect. IV, s. 169.

(48) *Ibid*, s. 170.

(49) *Ibid*, s. 173-174.

(50) *Ibid* s. 184-185.

(51) Matsyapurāṇaṃ ch. 258, s, 16.

get the measurement of images of nine *tālas*. We give here a free rendering of a part of the first chapter. It says :—

"The image should be divided into two parts, which again should be divided into two more parts. The last part should be divided into two parts and the last again into three parts.

"That should consist of eight *aṅgulas*, the half of which should be the measurement of the head. Some maintain that the end of hair is its one-fourth part. What is said about the neck (*gṛvā*) is the best according to the nine *tāla* measurements.

"In the excellent nine *tāla*, the head should be of four *aṅgulas*, the face (*mukha*) twelve and the neck four *aṅgulas*.

"The length from the neck to the breast should be twelve *aṅgulas*, there should be the same length from the breast to the navel, as well as from navel to the end (4).

"From the knee to the *gulbha* (ankle) it should be twenty-four *aṅgulas*, from the thigh to the ankle, it should be four *aṅgulas*. In *navatāla*, this measurement of hundred and eight *aṅgulas* are spoken of. (5).

"The foot is said to be of twelve *aṅgulas* and the toe of four *aṅgulas*. (6)

"Whatever has been said of in nine *tāla*, the first should be of twelve *aṅgulas*. From the end of the hair to the eye-brow, the length should be four *angulas*. The nose should be known to be of as much ; as also the chin. (7).

"The eye should be two *aṅgulas* broad and four in length. Ears should be as much broad and as much long. (8).

"The distance between the two ears is said to be twelve *aṅgulas*, and that from the root of the ear to the end of the nose is eight *aṅgulas*. The nose should be two *aṅgulas* broad and the neck eight *aṅgulas* broad. (9).

"The distance between the two hands should be twenty-

four *aṅgulas* and that between the breasts twelve *aṅgulas* (10).

"The upper portion of the navel should be twelve *aṅgulas* broad, and the waist twenty-four *aṅgulas* broad. (11).

"The thigh should be twelve *aṅgulas* broad and the knee eight *aṅgulas*. The breadth of the thigh should be the same, and that of *gulbha* its half. (12).

"The breadth of the toes should be six *aṅgulas*. (13).

"The length from the neck to the shoulder should be eight *aṅgulas*, that from the shoulder to the elbow should be twenty-four *aṅgulas*, that from the elbow to the wrist of the hand ten *aṅgulas*, and that from the wrist of the hand to the middle finger twelve *aṅgulas*. (14).

"The breadth of the root of the arm should be six *aṅgulas*, that of the elbow is said to be five *aṅgulas*, that of the wrist of the hand four *aṅgulas* and that of the hand with fingers extended six *aṅgulas*. (15).

Thus describing the measurements of gods in general, the writer of this *śilpaśāstra* then proceeds to speak about the measurements of the images of godesses. It is worthy to be noted that this section dealing with the measurements of female gods is wanting in many *śilpa* books. The writer says :—

"The forehead (of the female gods) should be of three *aṅgulas*, the distance from the neck to the breast, that from breast to the navel, that from the navel to the pelvis—each should be twelve *aṅgulas*. The breadth of the thigh is said to be twenty-four *aṅgulas*. The thigh and the knee should be equal, and the *gulpha* should be three *aṅgulas*. This is the measurement of goddesses as suggested by Visvakarman. (16).

"The leg should be one part, the thigh should be of six. The thigh and the knee should be equal; the navel, the pelvis, the distance between the breast and the neck—each should be of three, the neck of one, the face of three, the forehead of

one. This is said to be nine *tāla*. This first distribution (of the measurement) is made by Trastrā. (17).

"When the tip of the thumb is placed at the end of the breast, it is the attitude of giving *abhaya* (protection) of the hand of the god. Eyes should be like the conch (*saṃkha*) and the disc (*cakra*). If the hand is on the waist, it is said to be the attitude of giving *vara* (blessing). (18).

"Whatever would be the measurement of the images, its *Piṭha* (platform) should be half its height. The *kirita* (crown) should be designed in such a way as to be twice the measurement of the face. (19).[52]

The writer of *Mayaśāstram*, then goes to speak about the height of the images of goddesses. He quotes the opinion of many distinguished *silpācāryas* such as Manu, Trastrā and others when he says that the height of the female god should reach up to the ear of the male god. The writer lays down the following principle as regards the sight of the goddess. He says that if the sight of the goddess be fixed from the middle of the breast to the knee, it is pleasant.[53]

In Chapter II of *Mayaśāstram*, smaller images are described. The smaller images are generally family gods and are kept in the temples attached to the family-house. The writer says : in a temple attached to a house, the image should be of three and fifteen *aṅgulas*. The *yajamāna* should take his *aṅgula* as the unit of measurement, and in small images the length and other things should be made out with *yava*. Of the mixed images, their measurement should be by *māna aṅgula*.[54]

The writer then lays down some general principles when he says : The image should certainly be made beautiful by the *śilpin*. He then classifies the images : (1) The image up to

52 Mayaśāstram, S. 1—19.

53 Mayaśāstram, ch. 1. s. 20.

54 *Ibid*, Ch. II, s. 4—6.

end of the arm is the best, (2) the one up to the breast is *madhya* and (3) the one up to the navel is the worst. He gives some warning to the sculptors when he says : one should avoid making the images of the crooked and of the dwarf.[55]

We now turn to the incomplete Ms. of *Pratimālakṣaṇam* of Visvabharati Library, which gives the following measurement of the image. It should be noticed that the measurement given by this Ms. are rather peculiar and as such deserve to be noticed separately. It says—The face is to be one *tāla* of twelve *aṅgulas*. The following are the characteristics of the *uttama*, *madhya* and *adhama pratimās* : 124 *aṅgulas*, 120 *aṅgulas*, and 112 *aṅgulas* (in height). The hair should be of five *aṅgulas*, the face of thirteen *aṅgulas* (though in a previous line it is said to be twelve *aṅgulas*) and the neck of five *aṅgulas*. The distance from the neck to the breast should be five *aṅgulas*, and that from the breast to the navel same as the measurement of the face (*i.e*, twelve or thirteen *aṅgulas*, other *śilpa* books lay down twelve *aṅgulas*). Again the distance from the navel to pelvis should be the same. The thigh and the knee should be five *aṅgulas*. The *Jamghā* and *pāda* also should be of five *aṅgulas*. The fingers of the *Pratimā* should be long. The breadth of the face is said to be eleven *aṅgulas*, the forehead of nine *aṅgulas*, *kapola* of eight *aṅgulas* and the ear of nine *aṅgulas*. The length of the arm should be known to be thirty-seven *aṅgulas* and the distance from one arm to the other twenty-four *aṅgulas*. The distance from one breast to the other should be twenty-one *aṅgulas*. The length of the belly should be sixteen *aṅgulas*, that of the thigh seven *aṅgulas* and the base of the thigh five *aṅgulas*. Eyes should be equal in length and the distance from one eye to the other should be the same. The length the of the eye should be seven *yavas*.

About the fingers, the writer goes on to say that the palm of the hand should be of six *aṅgulas*. The thumb is said to

55 *Ib.d*, Ś. 7—9.

be four *aṅgulas* long, the fore-finger five *aṅgulas* and a half, the middle finger six *aṅgulas* and the little finger four *aṅgulas*.

Let us now turn to the interesting document of *Pratīmā-māna-lakṣaṇaṃ*, whose Tibetan version is still existing. In this *śilpa* work, measurements of images according to various *tālas* have been given in detail. It should be noted that at the end of the Sanskrit version, all these various measurements have been summarised. These tables, however, are not in the Tibetan translation. The writer first mentions the measurement of images to nine *tāla*, which amounts to 108 *aṅgulis* or 868 *yavas*, then according to *astatāla*, which comes to 96 *aṅgulis* or 768 *yavas*, then according to *ṣattāla*, which comes to 72 *aṅgulis* or 576 *yavas*, then according to *daśatāla*, which amounts to 120 *aṅgulis* or 960 *yavas*, then according to *saptatāla*, which comes to 84 *aṅgulis* or 672 *yavas* and lastly according to *catustāla*, which amounts to 48 *aṅgulis* or 384 *yavas*.

The measurements according to nine *tālas* are given first, because they are most common. They are as follows :

1.	शिर (head)	...	...	4 angulis.	
2.	मुख (face)	...	...	12 angulis.	
3.	ग्रीवा (neck)	...	...	4	,,
4.	देह ...	...	...	24	,,
5.	नितम्ब ...	...	...	2	,,
6.	कटि ...	...	...	4	,,
7.	ऊरु ...	...	...	24	,,
8.	जानु ...	...	...	4	,,
9.	पिण्ड ...	...	...	24	,,
10.	गुल्फ ...	...	...	2	,,
11.	अधोभाग ...	...	...	4	,,
12.	हिक्कांघ ...	...	...	17	,,

15.	बाहुभाग	...	...	16	,,
14.	प्रबाहु	...	...	18	,,
15.	करभाग	...	...	12	,,

Then we come to *aṣṭatāla* measurements amounting to 96 *aṅgulis* or 368 *yavas*. They are as follows :—

1.	शिर (head)	...	...	3	angulis.
2.	मुख (face)	...	...	12	,,
3.	ग्रीवा (neck)	...	...	3	,,
4.	देह	...	...	22	,,
5.	नितम्ब	...	...	1	,,
6.	कटि	...	...	3	,,
7.	ऊरु	...	...	22	,,
8.	जानु	...	...	3	,,
9.	पिण्ड	...	...	22	,,
10.	गुल्फ	...	...	1	,,
11.	आधोभाग	...	...	3	,,
12.	हिक्कांश	....	....	9	,,
13.	बाहु	....	....	14	,,
14.	कर	....	....	12	,,

The measurements of six *tālas* of 72 *aṅgulis* or 576 *yavas* are as follows :—

1.	शिर (head)	....	....	2	,,
2.	मुख (face)	....	....	12	,,
3.	ग्रीरवा (neck)	....	...	2	,,
4.	देह	....	....	16	,,
5.	नितम्ब	...	....	1	,,
6.	कटि	....	....	2	,,
7.	ऊरु	...	....	16	,,
8.	जानु	....	....	2	,,

9.	पिण्ड	....	....	16	,,
10.	गुल्फ	....	....	1	,,
11.	अधोभाग	....	....	2	,,
12.	हिक्कांराग्र	....	....	14	,,
13.	बाहु	....	....	10	,,
14.	प्रबाहु	....	....	12	,,
15.	करपल्लव	....	....	8	,,

The measurements according to *dasatāla*, by which images of Nara, Nārāyana, Rāma, Indra and others are made, are given below :—

1.	शिर	....	....	4	angulis.
2.	मुख (face)	....	....	12	,,
3.	ग्रीवा (neck)	....	....	4	,,
4.	देह	....	....	24	,,
5.	नितम्ब	....	....	4	,,
6.	कटि	....	....	5	,,
7.	ऊरु	....	....	26	,,
8.	जानु	....	....	5	,,
9.	जंघा	....	....	26	,,
10.	गुल्फ	....	....	3	,,
11.	अधोभाग	....	....	5	,,
12.	हिक्कांश	....	....	16	,,
13.	बाहु	....	....	18	,,
14.	प्रबाहु	....	....	16	,,
15.	कर	....	....	12	,,

The measurements of images according to *satālapta* specially for the dwarfs amounting to 84 *angulis* or 672 *yavas* are given below :

1,	शिर (head)	....	....	3	angulis.
2.	मुख (face)	....	....	12	,,

3.	ग्रीवा (neck)	....	....	3	,,
4.	देह	....	....	19	,,
5.	नितम्ब	....	....	1	,,
6.	कटि	....	....	2	,,
7.	ऊरु	....	....	19	,,
8.	जानु	....	....	3	,,
9.	पिण्ड	....	....	19	,,
10.	गुल्फ	....	....	1	,,
11.	अधोभाग	....	....	2	,,
12.	हिक्काँश	....	....	5	,,
13.	बाहु	....	....	12	,,
14.	प्रबाहु	....	....	14	,,
15.	कर	....	....	10	,,

Lastly, the measurements according to *catustāla* are given :

1.	शिर (head)	....	....	1 anguli.	
2.	मुख (face)	....	....	12	,,
3.	ग्रीवा (neck)	....	....	1	,,
4.	देह	....	....	12	,,
5.	नितम्ब	....	....	—	
6.	कटि	....	....	1	,,
7.	ऊरु	....	....	9	,,
8.	जानु	....	....	1	,,
9.	पिण्ड	....	....	9	,,
10.	गुल्फ	....	....	—	

11.	पार्ष्णि	....	....	....	1 „
12.	हिक्कांश	...	....	....	8 „
13.	बाहु	....	...	...	6 „
14.	प्रबाहु	....	....	....	8 „
15.	कर	....	...	...	7 „

These measurements of images according to the different *tāla*, we get from *Prātiṃā-māna-lakṣaṇaṃ*. The sculptors were asked to follow these measurements in making images. Even at the present day, we find sculptors in Bengal, Orissa and South India, who still follow the old rules and try to keep up the old tradition.

CHAPTER V.

The Beginning of Hindu images.

In the last chapter, we have dealt with *Pratimā-lakṣaṇa* (the theory of images) in general. Let us now proceed to speak of *pratimās* in particular, namely, Brahmā, Viṣnu, Siva and other gods. The general principles of these particular gods are given in the *Viṣṇudharmottaraṃ*, *Matsya-purāṇaṃ*, Bṛhatsamhitā, Sukraniti and other books. Instead of dealing with the theories relating to these particular gods, it is more profitable to turn to the actual specimens of these sculptures and to trace the beginning of the Hindu images.

The origin of Buddhist images has been ably traced by the French Indologist M. Foucher. What is the beginning of the Hindu images? Did they exist in the Vedic period? This question has been answered by Professor A. A. Macdonell and others.[56] In the Vedic period, gods were not so numerous as they are now. They were only thirty-three in number and were the personifications of natural phenomena, such as, Sun, Wind, Fire and others. These gods were worshipped not in the temples as at the present day, but in the open air. There is no evidence in the Rig Veda to show that the images of these gods were made in the Vedic period. Some scholars, however, take the contrary opinion. There is no doubt that the physical appearance of gods has been described in the Vedas. They are said to have face, arms, belly and feet like men. It is, however, doubtful whether the images of these gods were really made at that early age. It is admitted by scholars that divine images were produced from B. C. 500. Panini and Patanjali were familiar with the images of gods. Unfortunately, we have no remains of the images of purely

56. The History of Hindu Iconography by A. A. Macdonell (*Rupam*, October 1920) also J. R. A. S. 1918. B. Bhattacharya—Indian Images, I. p. xxxi.

Hindu gods of such an early age. All the remains of Indian sculpture of remote antiquity belong to the Buddhist group. The pillars of Bharhut, of Sauchi, of Amaravatī or even the Gandhara images—all are specimens of the Buddhist art and sculpture. The history of Indian art and sculpture begins with images and sculptures of Buddhistic origin. The first Indian image which was made by an Indian Sculptor was the image of Lord Buddha, modelled by a Gandhara artist.

We cannot, therefore, place the beginning of the Hindu images in the pre-Buddhist period. No Hindu image of the pre-Buddhistic age has come down to us. After the gradual decline of the Buddhist glory, we find the making of the Hindu images in the Gupta period, which saw the revival of Hinduism. With the fall of Buddhism, the Indian kings began to encourage and patronise Hinduism. Thus arose the necessity of making images of Hindu gods and goddesses. The performance of the *asvamedha* sacrifice gave an impetus to the revival of Hinduism. Indian sculptors now began to make the images of Hindu gods and goddesses.

What is the earliest extant specimen of Hindu images that has come down to us? In this case the Kushan coins come to our rescue. In one of the coins of the Kushan king Kadphises II we find the image of the god Siva represented with two arms. Similarly, the coins of Kanishka also supply us with the representation of the great god Siva. The coins of Kadphises II may be dated A. D. 50. Here we are on a firm ground from where we can proceed. We may thus assert that by the first century of the Christian Era, we have positive proof of the representation of the Hindu god Śiva put into execution. This may be called the beginning of Hindu images. Even in the Buddhist sculptures, we find some of the Hindu gods represented. These Hindu gods, such as Indra, Brahmā and others occupy a low position in the Buddhist-mythology. They are, therefore, given a position in the Bud

dhist sculpture inferior to Lord Buddha. With the decline and fall of Buddhism, the position of these Hindu gods totally changed. During the Hindu revival, these Hindu gods came to occupy a very high position in Indian Mythology and Indian Sculpture. Perhaps it was then that the Indian sculptors took as their ideals those figures already found in the Buddhist sculptures. In the Bharhut sculptures, which are assigned to the second century B.C., we get the figure of the goddess Lakṣmī, under the name of *Sirimā devatā*. We may take this figure of the goddess of Fortune as one of the earliest specimens of the Hindu divine image, though it is found among the Buddhist sculptures. Though *Sirimā devatā* ranks as a subordinate goddess in the Bharhut Sculptures, yet she should be recognised as the first prototype of the image of *Lakṣmī*, the Hindu goddess of Fortune. It must, however, be observed that this goddess *siri* is not exactly in the same form as we find her in the later period of Hindu revival. She was still one of the forms of the goddess of Fortune prevailing at a period two hundred years before the birth of Christ. Again, in the Sanchi sculptures of almost the same period, we are fortunate in getting another representation of the goddess of Fortune, which is prevailing even in modern India. This is the form generally known as *Gaja-Lakṣmī*, with the goddess Lakṣmī sitting on a lotus and two elephants from both sides pouring water over her with their trunks (*c.f.* Fig. 46. p. 279, Rhys David's *Buddhist India*). When in the later ages, the Hindu Sculptors wanted to make the figure of the goddess Lakṣmī, the goddess of Fortune, they found a very convenient model in this Sanchi sculpture. It is, remarks Professor Rhys Davids, the oldest instance of the most common representation of this popular goddess; and figures of her, exactly in this form, can be bought to-day in the bazars of Northern India.[57]

57. Buddhist India, p. 217.

This form became so very popular with the Hindu Sculptors, that not only do we find this figure representated in almost all the Hindu temples, but it found its way to the far-off Champa (Anam) and other Indian colonies abroad. There are other instances of Hindu gods occurring in the Buddhist sculptures. Let us take for example the figure of *Kuvera*. We find the figure of *Vessavaṅa Kuvera*, the King of the Yakṣas and regent of the North, represented in the Bharhut sculptures.[58] The god Kuvera also comes in for a large number of representations in the Gandhara and Mathura schools. Besides Kuvera, the god Indra figures also among the sculptures of the Gandhara, Mathura and Sarnatha Schools. Here Indra comes in not as the supreme king of the gods, but as a god subordinate to Lord Buddha. We get a stiff and archaic representation of the famous visit of the god Indra to Lord Buddha, while he was sitting in the *Indraśaila* cave in the Mathura School.[59] The same scene, however, has been beautifully sculptured in the Gandhara School.[60] From the artistic point of view, the figure of Indra in the Gandhara group is far superior to that of the Mathura School. Here we find Indra, a Hindu god occupying a subordinate position to Lord Buddha. Again, in the representation of the nativity of Lord Buddha as seen in the Gandhara sculpture,[61] we find on the left side of the picture the god Indra receiving the child Buddha and by his side stands the creator Brahmā. The Buddhist sculptures help us in getting the representations of various Hindu gods and goddesses like Siri, Kuvera, Indra, Brahmā and others.

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58. *Ibid*, p 222, Fig. 39.

59. V. Smith—A History of Fine Art in India and Ceylon, p. 83, Fig. 51.

60. *Ibid*, p 109, Fig. 60.

61. *Ibid*, p. 121, Plate xxix.

Thus we can trace the beginning of the Hindu images not from the Gupta period, which saw the revival of Hinduism, but from the Buddhist period, dating the second century B.C. when some of the Hindu gods and goddesses were already in existence. In the kushan coins, as pointed out, we first get the figure of the god Siva with two arms, which is followed by the figure of *Siva* with four arms in the coins of the same royal dynasty. We also find the figure of the god *Surya* (Sun) in the kushan coins. This numismatic help leads us to push back the date of the existence of Hindu images even earlier. The coins of the Mitra Dynasty of Magadha (about 100 B.C. to 100 A.D.) give us strong evidence in this direction. The coins of the King Agnimitra give us the standing figure of the god *Agni* (fire). Thus the numismatic evidence coupled with the archæological evidence of the Buddhist period enables us to date the beginning of the Hindu images from the second century before the birth of Christ. Even if we do not take into consideration the appearance of Hindu gods in the Buddhist sculptures, the coins of the Mitra Dynasty help us to place the period of the commencement of the making of the Hindu gods in the first century B.C.

The coins offer further interesting study. It is worthy to note that as early as second century A.D., we have not only the beginning of the multiplication of hands of the Hindu gods (as in the case of four armed Siva of kushan coins), but also that of heads. In the coin of Svāmi Brahmanya Yaudheya of the Yaudheya tribe (2nd century A.D.) we have the figures of the six-headed god (*kārtikeya*) and of another six-headed goddess.[62] This peculiar feature thus early found its way in Hindu sculpture. It is not, therefore, surprising that in the later period this practice of the multiplication of hands and heads would follow with great vigour. We have already spoken of

62. Supplementary Catalogue of the coins in Indian Museum p. 40.

the figure of the goddess Lakṣmī in the Sanchi sculpture. In the coins of the Kings Samudragupta and Chandra Gupta II, we get the figure of the throned *Lakṣmi* with feet on lotus (about 326-375 A.D.)[63]

With the revival of Hinduism under the patronage of the Gupta Emperors, the actual image-making of the Hindu gods and goddesses began. Before the Gupta period, we have the instances of the Hindu gods in sculptures and coins. But images of Hindu gods perhaps began to be made in the Gupta period. No image of any Hindu gods, except in sculptures and coins, prior to the Gupta period has as yet come down to us. Though we can place the beginning of the Hindu images in the first and second centuries before the birth of Christ, yet their images began to be made only in third and fourth centuries after the birth of Christ. In the Indian Museum, Calcutta, there is a beautiful group of the god Siva and his consort Pārvati from Kosam in the Allahabad district. It dates from A.D. 458-459. Besides this, we have of this period the figure of Siva as *Mahāyogī* and of Viṣnu on the snake Ananta in a temple at Deogarh in the Jhansi district. There are other instances of the river goddesses in the Udayagiri hill-caves near Besnagar in the Bhopal State, at the Tigawā temple in the Jabbalpur district as well as on the tops of the jambs at the entrance to cave XXII at Ajanta.[64]

This is the beginning of the image-making of the Hindu gods and goddesses dating from the Gupta period in the fourth century A.D. We have carried back the existence of the Hindu images even in the centuries before the Christian Era. The Buddhist sculptors set the example in the art of image making,

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63. *Ibid* pp. 30-31.

64. A History of Fine Arts in India and Ceylon, p. 158-162.

which was followed by the Hindu sculptors in the Gutpa period.

The impetus which the Hindu artists received from the kings and donors of both the Northern and Southern India went on unabated even in the Moslem period, though the rise of the Moslem art and sculpture affected the growth of the Hindu art and sculpture to a considerable extent. The Hindu period as well as the Pathan period saw the erection of numerous temples and Hindu images not only in all the provinces of India, but also outside India in Siam, Champa, Cambodia, Java and other places. In Southern India, the beginning of temples and image-making of Hindu gods may be taken back to the age of Pallava Kings flourishing between the fourth and ninth centuries of the Christian Era. After the Pallavas, came the Chola kings, who greatly encourged temple building and image-making in Southern India.[65] After the fourth century A.D. the Indian colonies abroad received fresh batches of artists from the mainland of India who enriched the temples of the colonies with beautiful images of Brahmā, Viṣnu, Siva and other gods and goddesses. The magnificience of Ankor Vat, the beautiful temples (*chandi*) of Java, statues of Siva, Pārvati, Ganeśa and other gods of Java, Champa and other places are the doing of Hindu Artists.

65. H K. Sastri—South Indian Images of Gods and Gddesses p 1-2.

CHAPTER VI.

Traditional Convention.

From ancient times, Indian *ṣilpa* has handed down *āsanas* many traditional conventions, which can still be found in the images of tne prefent age. They have been so closely associated with Indian images that they now form part and parcel of the images. No artist would now mould his image without giving a proper place to these conventions. The Indian traditional conventions are nessary to give expression to the ideas of the sculptors. What is the function of the images? They help the devotees in attaining *yoga* and meditation. The images, therefore, should be in a contemplative mood so that they can inspire the devotees with meditation. The postures in which the images are represented have different names in Indian Iconography. If we examine closely all the Indian images, we shall find a variety of postures. The postures are mainly taken from the India *yoga ṣāstra*, which speaks of several attitudes helpful for the purpose of meditation. It is said that 84 hundreds of thousands of *āsana* are spoken of by the god Siva, of which only 32 are mentioned as important in the *Gheranda Saṃhitā*.[66] They are :—

1. *Siddhaṃ* (Perfect posture).
2. *Padmaṃ* (Lotus postures).
3. *Bhadraṃ* (Gentle posture).
4. *Muktaṃ* (Free posture).
5. *Vajraṃ* (Adamant posture).
6. *Swastika* (Prosperous posture).
7. *Siṇhaṃ* (Lion posture)
8. *Gomukha* (Cow-mouth posture).

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66. Translated by Srisa ch Vasu in sacred Books of Hindu (Allahabad.)

9. *Vīra* (Heroic posture)
10. *Dhanur* (Bow posture).
11. *Mṛtaṃ* (Corpse posture).
12. *Guptaṃ* (Hidden posture).
13. *Matsyaṃ* (Fish posture)
14. *Matsendra.*
15. *Gorakṣa.*
16. *Paschimottāna.*
17. *Ut katam* (hazardous posture).
18. *Saṇhatam* (Dangerous posture
19. *Mayuram* (Peacock posture).
20. *Kukkuṭaṃ* (Cock posture).
21. *Kūrma* (Tortoise posture).
22. *Uttana Manduka.*
23. *Uttana Kurmakaṃ.*
24. *Vṛksa* (Tree posturs).
25. *Maṇduka* (Frog posture)
26. *Garuda* (Eagle posture)
27. *Vṛṣaṃ* (Bull posture).
28. *Salabha* (Locust posture).
29. *Makara* (Dolphin posture).
30. *Ushtraṃ* (Camel posture).
31. *Bhujangaṃ* (Snake posture).
32. *Yoga.*

Of these thirty-two kinds of *āsanas* known in our *yogaśāstra*, the following are generally observed in Indian images :—

1. *The Padmāsana*—is thus described in the *Gheraṇda Samhitā* : " Place the right foot on the left thigh and similarly the left one on the right thigh, cross the hands behind the back and firmly catch hold of the great toes of feet as crossed. Place the chin on the chest and fix the gaze on the tip of the nose. This posture is called the *Padmāsana* (or Lotus posture)."

In actual practice, we, however, find that the images fulfil only the first condition. In Iconography, a seat of *padma* (lotus) is also generally given to the images.

2. *The yogāsana.*—Says the *Gheraṇda Samhitā* : "Turn the feet upwards, place them on the knees ; then place the hands on the *āsana* with the palms turned upwards ; inspire, and fix the gaze on the tip of the nose. This is called the *yoga* posture."

In Iconography, this *yogāsana* is also known as the *dhyāna* posture Images of Lord Bhudda are often seen in this attitude. It is not a rare sight to find Buddha sitting merged in deep meditation. The best example of this kind of *dhyānī* Buddha is found in the Sarnath School of Sculpture.

3. *Vīrāsana*—is thus described : "one leg (the right foot) to be placed on the other (left) thigh, and the other foot to be turned backwards : This is called the *Vīrāsana* (Hero-posture)."

The *āsana* is not generally found in Indian images. We have in its place what is known as *sukhāsana* or happy posture in which the left foot is placed on the right thigh and the other foot is stretched downwards. This is also known as the *ardhaparyaṅka*-posture.

4. *The Swastikāsana*—"Drawing the legs and thighs together and placing the feet underneath them, keeping the body in its easy condition and sitting straight, constitute the posture called the *swastikāsana.*"

5. *The Vajrāsana*—is thus described : "Make the thighs light like adamant and place the legs by the two sides. This is called the *Vajrāsana*"[67].

We should not confuse it with the *Vajrāsana* of the Mahabodhi temple Gaya, on which the image of Buddha is

(67) Gheramda Saṃhitā, S. B. H. Trans. S. C. Vasu, p. 20.

placed. That Bodh Gaya *āsana* was built by the great Buddhist Emperor Asoka.

Mudrās. Besides these various kinds of *āsanas*, another kind of traditional convention in Indian *śilpa* is the *mudrās*.

There are twenty five kinds of *mudrās* according to the *Yogaśāstra*. We find them mentioned in the *Gheraṇḍa Samhitā* They are :—

(1). Mahāmudrā.
(2). *Nabho-mudrā*.
(3). Uddīyāna.
(4). Jālandhara.
(5). Mūlabandha.
(6). Mahābandha.
(7). Mahāvedha.
(8). Khecharī.
(9). Viparītakarī.
(10). Yoni.
(11). Vajroni.
(12). Śaktichālanī.
(13). Tadāgī.
(14). Māṇḍavī
(15). Śāmbhavī.
(16). Pancha-dhāraṇā (Five dhāraṇās).
(21). Aśvinī.
(22). Pāsinī.
(23). Kākī.
(24). Mātaṇgi, and.
(25). Bhujangini.

We, however, do not find these *mudrās* in Indian images, which show us only two kinds of *mudrās*, namely, *abhaya* and *Varada* mudrās. Fine specimen of these *mudrās* are found in the statues of Buddha of the Sarnath School. The *abhaya*

mudrā affords *abhaya* or protection to the devotees with one hand of the image raised with the palm turned outwards. While the *varada mudrā* offers *vara* (boon) to the devotees with one hand hanging down with the palm turned outwards. *Mayaśāstram* [63] describes both these *mudrās* as applied in the case of a god, when it says :—" When the tip of the thumb is placed at the end of the breast, it is the attitude of *abhaya* or protection of the god. If the hand is on the waist it is said to be the attitude of giving *vara* or boon."

These attitudes are also described by *Pratimā-māna-lakṣaṇam*.

Ornaments and Decorations :

For the decoration of the images various ornaments are used by the *śilpins*. The modern artists in making the images follow the old Indian convention. These conventions have grown up with the culture and civilisation of India. Many conventions are borrowed, so to say, from Indian literature. We get these traditional rules in our Ms. Pratimā-lakṣaṇa and other books. It says that the thigh should be decorated with *ketakī* flowers and other auspicious signs. The arms should be decorated like the cloud. The neck will bear various marks of *rekhās* or lines and the face will be like the *candramaṇḍala* (halo of the moon). The lips will have the decoration of a *Prabāla*. The nose would be like a tila flower and the eyes like the petals of a lotus.

The Ms. then proceeds on with the ornaments for images. It says—on the head of the *pratimā* would be a big crown of jewels (*ratna*) and the head should have blue hair. There should be some ornament on the forehead, as well as a *makarakuṇḍala*. The image should be adorned with the necklace (*hāra*), *Keyura* and *cannavari*. It should also have a belt round the waist (*udarabandha*) as well as a long

(63) Ch. Śloka. 18.

sūtra. The *pratimā* should have various kinds of bracelets: *bāhubandha* (for the arm), *maṇibandha* (for the wrist and Kaṅkaṇam. It should also have a ring, a *Kaṭisūtra* (a thread for the waist), yellow *kāpārta* and *nupura* for the toe. The toe should be decorated with a ring of jewel. in the right hand, the image should have a *cakra* (disc) and in the other one a *sankha* (conch). The *pratimā* should be placed on a lotus. The image, thus described, seems to be that of the god Viṣṇu with his *sankha* and *cakra*. There should be round the neck both *ratna mālā* (the garland of jewels) and *vaijayamālā*. These are the *lakṣaṇas* spoken of by the former *ācāryas*.

In a later work called *Sahṛdaya-līlā* by Śrī Rājānakaruyyaka, we find seven kinds of ornaments for women spoken of. They are :—

(१) रत्न
(२) हेम
(३) अंशुक
(४) माल्य
(५) मण्डन द्रव्य
(६) योजन
(७) प्रकीर्ण

Ratna again is of 13 kinds :

(१) वज्र
(२) मुक्ता
(३) पद्मराग
(४) मरकत
(५) इन्द्रनील
(६) वैदुर्य
(७) पुष्पराग
(८) कर्केतन
(९) पुलक
(१०) रुधिराक्ष
(११) भीष्म
(१२) स्फटिक
(१३) प्रवाल

Hema is of nine kinds :

(१) जाम्बुनद
(२) शातकौम्भ
(३) दाहक
(४) वेणव
(५) शृंगी
(६) सूक्तिज
(७) जातरूप
(८) रसविद्
(९) [illegible]

Again *Ratna-hemamaya* is of four kinds :

(1) **आवेध्य**, which includes **ताड़ी, कुण्डल ।**
(2) **निबन्धनीय**, which includes **अगंद, श्रोणीसूत्र ।**
(3) **प्रक्षेप्य**, which includes **उर्मिका, कठक ।**
(4) **आरोप्य**, which includes **प्रालम्ब, मालिकाहार ।।**

Amsuka is divided into four kinds :

(1) **क्षोम** (made of silk) (3) **कौशेय** (silken cloth)
(2) **कार्पास** (nade of cotton) (4) **राँकवा** (woolen cloth)

Mālja (garland) is of eight kinds :

(1) **वेष्टित**
(2) **वितत** stretched on the side
(3) **संघाठय** made of many flowers
(4) **ग्रन्थिमत्**
(5) **अवलम्ब**
(6) **मुकुकः**
(7) **मञ्जरी**
(8) **स्तवक**

Mandanadravya includes **कुस्तुरी** (musk) **कुकुंम** (Saffron) **चन्दन** (Sandal), **कर्पूर** (Camphor), **अगुरु, पठवास** (powder), **तैल, ताम्बुल, अलक्त** (a red colour) **गोरोचन ।**

Yojana includes (1) **भ्रु घटना** and (2) **अलक रचना** (hair-dressing) and (3) **धम्मिलबन्ध ।**

Prakirna is of two kinds (1) **जन्य** and (2) **निवेश्य**, *Janya* includes (1) **श्रमजल** and (2) **मधुमद् ।**

Nivesya ieclndes (1) *Durvā* (2) *Asoka* twig (3) *Yava* blossoms (4) *Kajata* &c.

It is said that these ornaments and decorations should vary according to *deśa* (country) and time. [69]

In Bharata's *Nāṭyaśāstra* also we get a description of various kinds of ornaments. According to Bharata the ornaments of the body are of four kinds, namely,

(69) Kāvyamālā, Part V, Nirnayasagara Press, Bombay 1888.

(1) आवेध्य (2) बन्धनीय (3) क्षेप्य (4) आरोप्य।

आवेध्य includes *kuṇḍala* and other ornaments of the ear.

बन्धनीय refers to *aṅgada* and other kinds of girdless.

क्षेप्य would include *nupura* and other ornaments, and **आरोप्य** would refer to the gold chain and other kinds a necklace. [70]

Bharata then goes on to mention other kinds of ornaments. He says that the decoration of the head are *cūḍāmaṇi* and *Mukuta* (crown), for the ear *Kuṇḍala*, for the neck *Muktavali*, *Harsika* and *sūtra* (kind of necklace), for the finger, *vatikā* and *angulimudrā* (ring), for the upper arm *keyura* and *aṅgada*, for the neck and breast *trisara* and *hāra* (necklace), for the waist *tarala* and *sūtraka* (belt), for the body hanging jewel neeklace and garland. [71]

This is what we know of the decorations and ornamants from Bharata's *Nāṭyaśāstra*. If we study the specimens of

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(७०) चतुर्विधंतु विज्ञेयं देहस्याभरणं बुधैः।
आवेध्यं बन्धनीयं च क्षेपयमारोपयकं तथा ॥ २२ ॥
आवेध्यं कुण्डलादीह यत्स्याच्छ्रवणभूषणम्।
श्रोणिसूत्रांगदैमुक्ता बन्धनीया (?) विनिर्दिशेत् ॥ २२ ॥
प्रक्षेपयं नूपुरं विद्याद्वस्त्राभरणमेव च।
आरोप्यं हेमसूत्राणि हाराश्च त्रिविधाश्रयाः ॥ २३ ॥

(७१) चूड़ामणिः समुकुटः शिरसो भूषणं स्मृतम्।
कुण्डलं कर्णमेवैककलाकरणमिष्यते ॥ २५ ॥
मुक्तावली हर्षकं च ससूत्रं कण्ठभूषणम्।
वटिकांगुलिमुद्रा च स्यादगुंलिविभूषणम् ॥ २६ ॥
केयूराबगंदे चैव कूर्परो परिभूषणम्।
विसरश्चैव हारश्च ग्रीवावक्षोजभूषणम् ॥ २७ ॥
व्यालम्बिमुक्तिकाहारा मालाद्या देहभूषणम्।
तरलं सूत्रकं चैवं भवेत्कटिविभूषणम् ॥ २८ ॥

Indiam sculpture, we shall find how many different kinds of dress and ornaments the Indians used to wear. The Buddhist sculpture of Sanchi shows us that the Indians were in the habit of using turbans. Any Sanchi or Bharhut statue would show us the ornaments that were used by the male and female in the Buddhist age. In the Vedic period ' ornaments in the shape of necklets, earrings, anklets and bracelets were worn by both sexes and were usually made of gold.' From the Buddhist literature we learn that honourable crafts were ivory-working, weaving, jewellery and work in precious metals. (See —The Cambridge History of India, Vol. I, p. 207).

CHAPTER VII.

Vāstu-lakṣaṇaṃ.

Another interesting branch of the Indian *Śilpaśāstra* is the science of architecture (*Vāstu-Śāstra*). We have already referred to the existing mass of literature on this subject. Unfortunately, all the works written by *Silpācāryas* have not come down to us. They have been destroyed by the cruel hand of destiny. We have, however, the names of these writers preserved in the Matsyapurāṇaṃ. They are known as *Vāstustoṛpadesaka* or instructors in the science of architecture and are eighteen in number. These sages are : (1) Bhṛgu, (2) Atri, (3) Vasiṣtha, (4) Viśvakarman, (5) Maya, (6) Nārada, (7) Nagnajit, (8) Viśālākṣa, (9) Puraṇḍara, (10) Brahmā, (11) Kumāra, (12) Nandisa, (13 Saunaka, (14) Garga, (15) Vāsudeva, (16) Aṇiruddha, (17) Śukra and (18 Bṛhaspati. [72]

Works of a few sages like Viśvakarman, Maya and others are now existing. From their works we can have an idea as to how far the science of architecture of the Hindus had progressed.

The *Vāstuśāstra* represents the Indian science of building not only houses for ordinary people, but also palaces, halls, stables, forts, treasury-rooms, council-rooms for kings, as well as the laying out of villages and cities.

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(72) Matsyapurṇaṃ, ch. 252, s. 2-4 a,

How should the *Silpin* proceed in building a house ? We get the answer in Kamikagama, which lays down the following order :—[73]

(1) The investigation of the suitabbe time for building the house (**कालपरीक्षा**) ।

(2) The fixing of suitable sites (**देशनिर्णयः**) ।

(3) The examjnation of soils (**भूपरीक्षा**) ।

(4) The performance of sacrificial rites (**बलिः**) ।

(5) Places for different rooms in buildings.

(6) The levelling up of the sites (**कर्षणम्**) ।

(7) The placing of *Samku* (**शंकुसंस्थापनम्**) ।

(8) The foundations (**पदनिर्णयः**) ।

(9) Laying out works (**सूत्रविन्यासः**) ।

(10) Sacrifice to gods (**देवताबलि**) ।

(11) Verandas and open spaces in the building (**गृहवीथ्यादि भेद**) ।

(12) Foundation-stone laying ceremony (**गर्भविन्यासः**) 74

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(73) The Indian Silpasastras or Manual arts by Mr. M. A. Ananthalwar, B. A., A. C. E., B. C. E., in Vedic Magazine, Aug, 1924 p 363,

(७४) ग्रामादीनांतु विन्यासो निवेशादिश्च कथ्यते ।
आदौ कालपरीक्षा स्यात्तृतीयोदेशनिर्णयः ।
तृतीया भूपरीक्षा स्यात प्रवेशार्थं बलिस्ततः ।
स्वीकारः पंचमो भूमेः षष्ठः कर्षणमुच्यते ।
शंकुसंस्थापनं पश्चादष्टमः पदनिर्णयः ।
नवमः सूत्रविन्यासो दशमो देवता बलि. ।
गृहवीथ्यादि भेदस्तथादेकादश उदाहृतः ।
द्वादशो गर्भ विन्यासस्ततो देवनिवेशनम् ॥

(Kami kagama, 33 Patala).

About the proper time for building a house, the *silpa* texts like *Viśvakarmaprakāsa, Yuktikalpataru* [75] and others prescribe suitable rules. The *Matsyapuranam*, [76] *Vāstuprakaranam* also give certain rules. The *Viśvakarmaprakāsa* holds that any one who makes a new house in the month of *caitra* suffers from disease, in *Vaisākha* gets wealtth and jewels, in *Jaiṣtha* gets death, in *āsāda* servants, jewels, animals, *in Srāvaṇa* friendship, in *bhādra* loss of friends, in *āsvina* fighting, in *Kārtika* wealth and haddy, in *mārgaśīrṣa* the increase of wealth, in *Pauṣa* the fear from thieves, in the month of *māgha* the fear from fire, in *Phālguna* the increase of fortune." [77]

After selecting an auspicious moment for commencing the building, the *silpin* should then proceed to the examination of the soil. The *Vāstuvidyā* lays down that the land which smells ghee is be t suited for the Brahmins, which smells blood for the Ksatriyas, which smells rice for the *Vaisyas and* which smells wine for the sudars. [78]

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(75) P. 32, s. 212.

(76) Ch 253, s 2-5.

(७७) चैत्रे व्याधिमवान्पोति यो नवं कारयेद्गृहम् ।
वैशाखे धनरत्नानि ज्येष्ठे मृत्युस्तथैव च ॥ २७ ॥
आषाढ़े भृत्यरत्नानि पशुवर्जमदान्पुयात् ।
श्रावणे मित्रलाभं तु हानिं भाद्र पदे तथा ॥ २८ ॥
युद्धं चैवाश्विने मासि कार्त्तिके धन धान्यकम् ।
धनवृद्धि मार्गशीर्षे पौषे तस्करतो भयम् ॥ २९ ॥
माघेत्वग्निभयं विन्द्यात्फाल्गुने श्रीवृद्धिश्च फाल्गुने ॥ ३० क ॥

(७८) आज्यगन्धा च सा भूमि ब्राह्मणानां प्रशस्यते ॥ ३७ क ॥
रक्तगन्धा च या भूमिः क्षत्रियाणां प्रशस्यते ॥ ३८ क ॥
अन्नगन्धा च या भूमि सा वैश्यानां प्रशस्यते ॥ ३९ क ॥
सुरागन्धा च या भूमि शूद्राणां समुदाहृता ॥ ३० क ॥

(*vastuvidya I*, 27-30.)

Another rule for selecting the *vāstu* land is :

Sweet earth is for the Brahmins,
Bitter earth for the Kṣatriyas,
Sour earth for the Vaisyas,
Pungent earth for the Sudras. [79]

The *Silpa* writers also say what sites should be avoided. They say : " Land at the side of a temple or in front of one, land forequented by devils and hobgoblins, land on the right side of a temple sacred to Kālī, or land belonging to the high road, are not suitable for building-sites. Should, however, a man be so far lost to decency as to build upon such sites, his wife and children shall die, his cattle and all that he has will perish, and, alone in the world, he will wander from place to place, a beggar living upon alms.

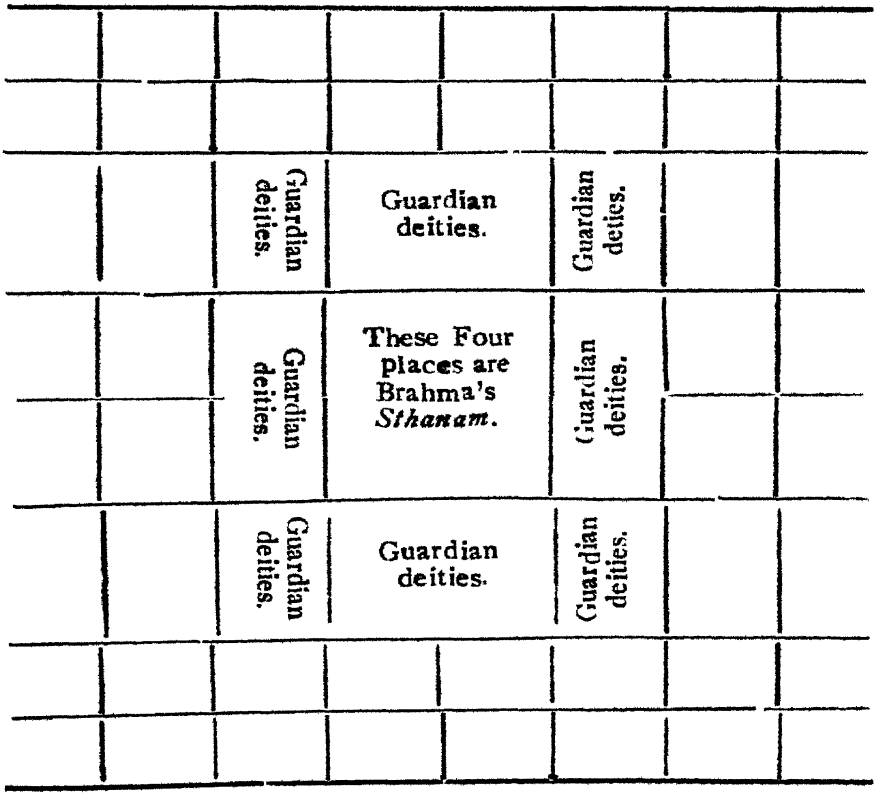
" The site of an old or ruined church (?), land in which snakes dwell, land upon which Pariahs resided, land upon which sages have resided, burning grounds, battle-fields, these are unsuitable for building-sites. Should a man build upon them, he and his relatives will perish, and the house will become a jungle." [80]

The *Silpin* should then divide the site into sixty-four parts. About this ground-plan of the house, it is said— " Divide the site into sixty-four parts, the four central portions constitute Brahma's place (*Sthānam*), the four portions or rooms at the corner of Brahmā's *sthānam* are for guardian demons, the eight portions or rooms adjoining these latter are for guardian deities,

(79) Śilpaśāstra by Rev. J. F. Kearns *Indian Antiquary* 1876, p. 231.
(80) *Ibid* p. 235.

the remaining forty-eight portions are for the use of the people." It is illustrated by the following chart [81].

Chart of a house or ground-plan.



In constructing temples great attention should be paid to the gnomon, which is said to be "twelve fingers in length; three-fourths of which should be absorbed by the head (or the thickest part of the instrument), and the remaining one-fourth should taper off to a point like a needle, the whole being turned in a lathe and resembling in shape a conch-shell." [82]

Of the various kinds of temples, *Mānasāra* describes the *vimānas* or pyramidal temples. A *vimāna* consists of from one

(81) *Ibid* p. 236.
(82) *Ibid* p. 236.

to twelve stories and may be built round, quadrangular or of six or eight sides.

It is said that " *Vimānas* are of three sorts, distinguished one from another by the principal materials of which they are formed, as *suddha*, pure ; *misra*, mixed ; and *Sankirna*, anomalous. An edifice is called *Suddha* which is composed of but one kind of material, as stone, brick etc., and this is considered the best of all. *Misra* is that *which is* composed of two kinds of materials, as brick and stone, or stone and metals; and *Sankirna* is that which is composed of three or more kinds of materials, as timber, stone, brick, metal etc." [83]

The temples have different parts, of which our *śilpa* writers say :

" Temples consist of *garbhagṛha* (the womb of the house), the *antarāla* (the anti-temple), and the *ardha mantapa* (the front parties). The diameter of the whole length of the building, including the walls, is to be divided into four and a-half or six parts ; and the *garbhagrha* to take up two, two and a half, or three ; the *antarāla*, one and a-half or two ; and the *ardha mantı* one or one and a-half." [84]

Varāhamihira in his Bṛhatsaṃhitā lays down several rules relating to temples. He says :

" Let the area of a temple always be divided into sixty-four squares, while it is highly commendable to plan the middle door in one of the four cardinal points.

" The height of any temple must be twice its own width, and the flight of steps equal to a third part of the whole height (of the edifice).

" The adytum measures half the extent (of the whole,) and has its separate walls all around. Its door is one-fourth of the adytum in breadth and twice as high.

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(83) Essay on the architecture of the Hindus by Rām Rāz, p. 49.
(84) *Ibid* p. 49.

" The side-frame of the door has a breadth of one-fourth of the altitude ; like wise the threshold ; the thickness of both doorposts is commonly stated to be equal to one-fourth of the breadth.

" A door with three, five, seven or nine-fold side-frames is much approved. At the lower end, as far as as the fourth part of the attitude of the doorpost, should be stationed the statues of the two door-keepers.

" Let the remaining part be ornamented with (sculptured) birds of good augury, Śrīvṛksa -figures, crosses, jars, couples, foliage, tendrils and goblins.

" The idol, along with the seat (*i, e.*, pedestal), ought to have a height equal to that of the door, diminished by one-eighth, of which two-thirds are appropriated to the image and one-third to the seal." [85]

According to the Indian *Śilpācāryas*, there are twenty kinds of temples. They are enumerated thus :

(1) Meru.	(11) Kunjara.
(2) Mandara.	(12) Guharāja.
(3) Kailāsa.	(13) Vṛṣa.
(4) Vimāna-figure	(14) Hansa.
(5) Nandana.	(15) Sarvatobhadra.
(6) Samudga.	(16) Ghata.
(7) Padma.	(17) Sinha.
(8) Garuḍa.	(18) Rotunda.
(9) Nandin.	(19) Quadrangle.
(10) Vardhana.	(20) Octangle.

All these different kinds of temples have been described by Varāhamihira in his *Bṛhatsamhita*. He Says :

(1) " The *Meru* is sexangular, has twelve stories, variegated windows, and four entrances. It is 32 cubits wide.

(2) " The *Mandara* is 30 cubits in extent, has ten storeys and turrets.

(85) J. R. A. S. (N. S.) VI, p. 317.

(3) " The *Kailāsa*, too, has turrets, and eight storeys ; it measures 28 cubits.

(4) " The *Vimāna* is 21 cubits in extent, and has latticed windows.

(5) " The *Nandana* has six stories and sixteen cupolas ; it measures 32 cubits.

(6) " The *Samudga* (*i. e.* round box) is round.

(7) " The *Padma* (*i. e.* lotus) has the shape of lotus, measure eight cubits, has one spire and only one storey.

(8-9) " The *Garuḍa* and *Nandin* show the form of the sun-eagle, are 24 cubits wide, must be constructed with seven storeys, and adorned with twenty cupolas.

(10) " The *Kunjara* (*i. e.* elephant) has a figure like an elephant's back, and is sixteen cubits long, and broad at the bottom.

(11). " The *Guharāja* likewise measures sixteen cubits. Both have a roof with three dormer windows.

(12). " The *Vṛṣa* (*i.e.*, bull) has a single storey and one turret, is everywhere round, and measures twelve cubits.

(13). " The *Hansa* has the form of a swan.

(14). " The *Ghaṭa*, being shaped like a water-jar, has an extension of eight cubits.

(15). " The *Sarvatobhadra* has four entrances, many summits, many beautiful dormer windows, and five storeys, its extent being twenty-five cubits.

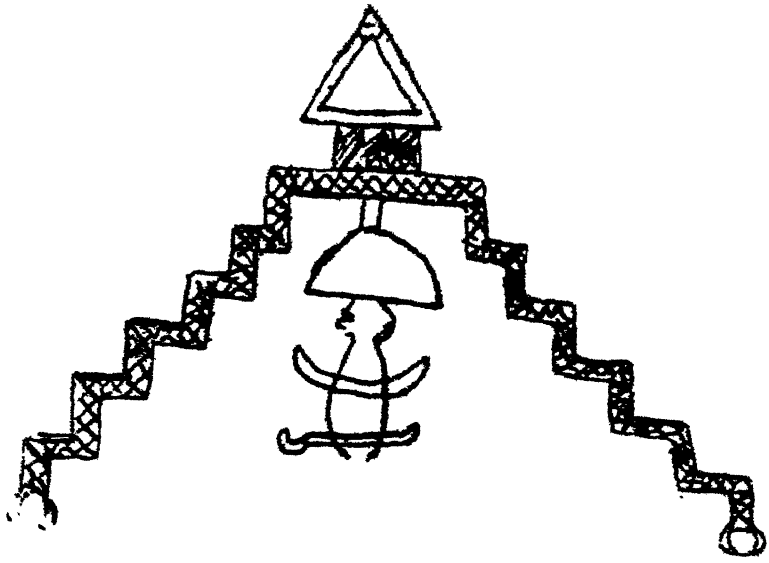
(16). " The *Sinha* is a building with twelve angles, and is covered by lions ; it is eight cubits wide.

(17-20). " The four remaining (namely, *Rotunda*, Quadrangle, octangle and sixteen-angle) are dark (in the interior). The Quadrangle has five cupolos (whereas the rest have one only)." [86]

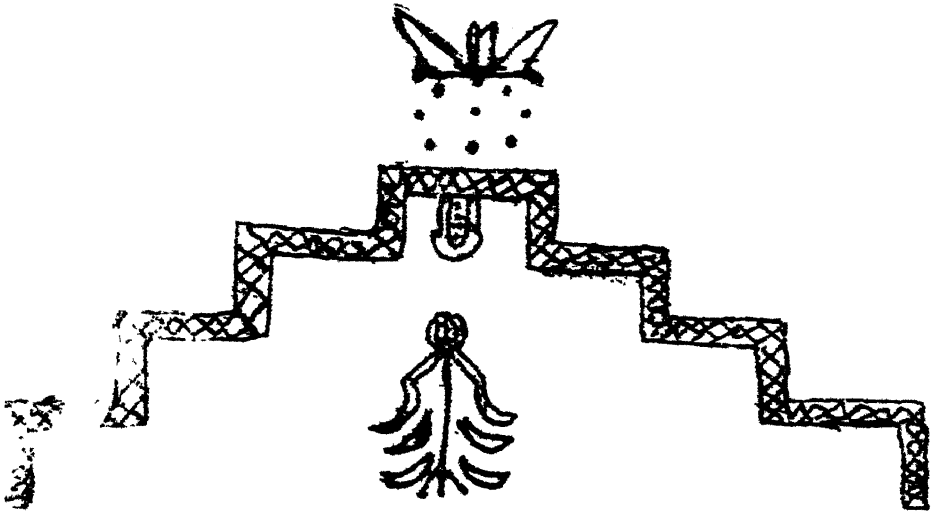
Unfortunately, we donot find instances of all these kinds of temples in existence in India. The existing temples in India may be grouped under four classes, namely :—

(86). *Ibid*, p. 217-221.

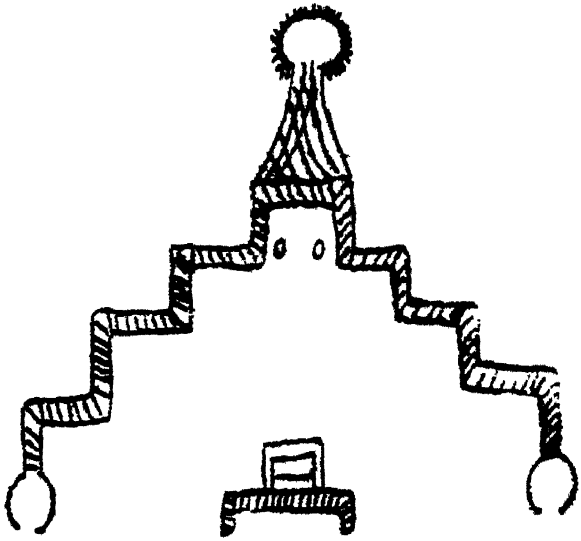
It gives the following sketches of temples :—



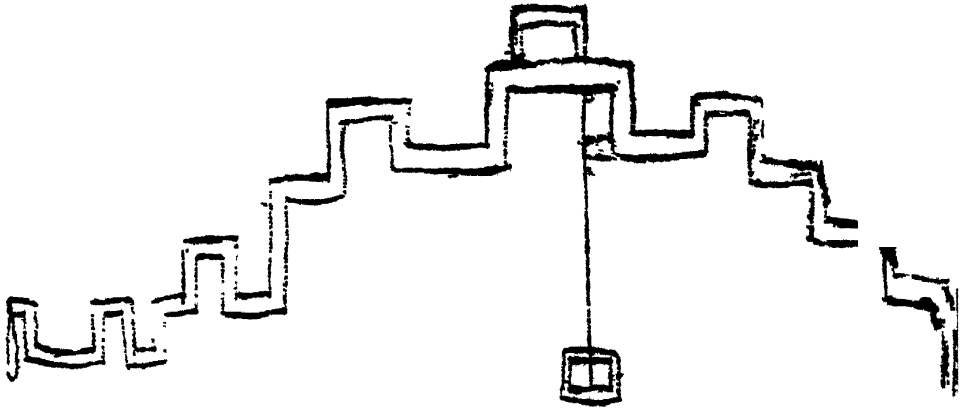
MAHA-MERU.



MANDARA.



KAILASA



SRIVATSA

(1). The Orissan type, specially found in Orissa.
(2). The Bengali type in Bengal.
(3). The Gujrati type in Gujrat, and
(4). The Dravidian or South indian type.

According to the *Sukraniti*, however, there are only sixteen kinds of temples. It says:

"(The temples are) to be of the *Meru* or some other of the sixteen types; to be beautiful, round, square or of some other mechanical form; to have *Maṇḍapas* or halls, walls, *gopuras* or central gates; to have height twice or thrice the width, to have good images inside made according to the prescribed rules, to have water at the foot and to be well painted or decorated." [87]

We give below the names of these sixteen kinds of temples with their characteristics:

Type.	Domes.	Stones.	Height in cubits.	Width in cubits.
1. Meru ...	1,000	125	1,000	1,000
2. Mandara ...	875	110	875	875
3. Rkṣamāli ...	766	96	766	766
4. Dyumaṇi ...	670	84	670	670
5. Chandraśekhara ...	586	74	586	586
6. Mālyavān ...	513	65	513	513
7. Pārijātra ...	449	57	449	449
8. Ratnakūṭa ...	393	50	393	393

(87). B. K. Sarkar-śukraniti, ch. IV. sec. IV pp. 166-167.

Type.	Domes.	Stones.	Height in cubits.	Width in cubits.
9. Dhātumān ...	344	44	344	344
10. Padmakcṣa ...	301	36	301	301
11. Puṣpahāsa ...	263	32	263	263
12. Śikara ...	230	28	230	230
13. Swastika ...	201	25	201	201
14. Mahāpadma ...	176	22	176	176
15. Padmakūta ...	154	19	154	154
16. Vijaya ...	135	17	135	135 [88]

If we compare this list of temples as given by the sage Śukra and the one in *Bṛhatsamhitā*, we find only ***Meru***, ***Mandara*** and *Padma* (*mahāpadma*) in common.

The *Sukraniti* describes the ***Meru*** temple thus: "A ***Meru*** temple is that which has one thousand domes, has one hundred and twenty-five stories, is one thousand cubits wide and one thousand cubits high."

The temple should have a *maṇḍapa* or a hall which is to be adapted to each and one-fourth less than the temple in height.

There is an Oriya *Silpa* Ms. called *Bhuvanapravesa*, which gives the names of several temples with their sketches. It belongs to Śrī Babaji Mahārāṇā, son of Govinda Mahārāṇā of Puri. The reading of this Ms. unfortunately is so corrupt

(88) *Ibid* P. 167.

that it is next to impossible to restore the original version So we are unable to restore all the names given in that Ms. We can make out only the following names:—

(1) Mahāmeru.
(2) Mandara.
(3) Kailāsa
(4) Bhadra.
(5) Kesari
(6) Śrī Vatsa
(7) Nandi.
(8) Vṛṣa.
(9) Haṃsa.
(10) Garuḍa.
(11) Laghu Vimāna.

The ground-plans of temples in North India are more rectangular. The *Agni Purāṇa* says that the ground plan of every building should have four equal sides. The ground-plan of ordinary buildings is described in the *Rāja-Mārtaṇḍa* of Rājā Bhoja of Dhār and *Śilpaśāstram*, a *Śilpa* text from Orissa. In these books sixteen kinds of ground-plans are thus described:

1. *Āyata* or oblong.
2. *Caturasra* or square.
3. *Vṛtta* or circular.
4. *Bhadrāsana* or oblong, with a rectangular court-yard in the middle.
5. *Cakra* or disc-shaped.
6. *Visamavāhu*, linear or long and narrow with two unequal wings.
7. *Trikona* or triangular.
8. *Śakaṭākṛti* or cart-shaped or quadrangular, with a long triangular projection on one side.
9. *Daṇḍa* or staff-like or long and narrrow like a barrack.
10. *Panavasaṃsthāna* or quadrangular, with the opposite sides hallow-arched, or concave like the mouth of the musical instrument called *panava*.

11. Like the musical instrument *muraja*.

12. *Vṛhanmukha* or wide-fronted.

13. *Vyajana* or heart-shaped like a palm-leaf fan.

14. *Kūrmarupa* or circular with five projections like a tortoise with its four projecting feet and head.

15. *Dhanuh* or arched like a bow, and

16. *Sūrpa* or horse-shoe-shaped like the winnowing fan. [89]

The *Silpaśāstram* from orissa gives the list in a different manner. We may compare these two lists with profit:

	Rājamārtaṇḍa.		*Silpaśāstram.*
1.	Āyata ...	...	Āyata
2.	Caturasra ...	...	Caturasra.
3.	Vṛtta ...	...	Chattra (Umbrella-like).
4.	Bhadrāsana ...	...	Bhadrāsana.
5.	Cakra ...	...	Cakra.
6.	Visamavāhu ...	...	Visamavāhu
7.	Trikona ...	...	Trikona.
8.	Śakatākṛti ...	...	Śakatākṛti.
9.	Daṇḍa ...	...	Daṇḍa.
10.	Paṇava ...	...	Praṇava.
11.	Muraja ...	...	Murti.
12.	Vṛhanmukha	...	Gṛhada.
13.	Vyajana ...	...	Vyajana.
14.	Kūrmarupa	...	Kūrmaka.
15.	Dhanuh ...	...	Dhanurākāra.
16.	Sūrpa ...	...	Sūryaka.[90]

About the merits of all these different kinds of houses it is said in the *Rājamārtaṇḍa*:

"The oblong insures success everywhere; the square brings in money; the circular promotes health and prosperity; the rectangular with a court-yard fulfils all desires; the

(89) Indo-Aryans By Dr R. L. Mitra, Vol. I, p 54.

(90) Silpaśastram (Cuttack, 1923), ch. I, S. 16-17.

lunetted wheel causes poverty and the unequal-winged bereavement; the triangular makes the owner a king, and the cart-shaped leads to loss of wealth. Cattle die away if the plan be staff-like, and vision is lost by the *panava* shape. The *muraja* shape causes the death of the owner's wife; the wide-front, loss of wealth; and the fan-shape, loss of situation. The tortoise leads to theft, so does the bow-shape, while the horse-shoe form causes loss of wealth."[91]

The *Vāstu sāstra* also deals with the laying out of villages and towns. About the villages, the *Vāstuśāstra* lays down: "The village site should be divided into seven, eight or nine equal parts, both in length and breadth. The central portion is called *Brāhma*; those adjoining it *Daiva*; those adjoining *daiva*, *Mānuṣa* and the outside ones are called *Paiśāca*. The Brahmin caste should live in the *Brāhma* and *Daiva* parts and the artisans or labourers and non-*dwija* castes should live in the *Paiśāca* part.

"Outside the village site on the south should be the sheds for the cattle, on the north should be flower gardens, on the east should be horses etc., and soldiers and on the west the residences of austere persons. Inside the village site merchants should live in the south and labourers should be close to them. The quarters of brick-makers should be in the east or north and near them should live barbers and such other artisans engaged in various crafts. In the north-west the quarters of fishermen should be situated. In the west should be the quarters of men engaged in the trade of flesh. The quarters of oilmen should be situated in the north. All parts of the town should be supplied with water by means of cisterns, wells etc.

In a town in which all the four classes of people live, the king should have his own residence with its face towards

(91) Indo-Aryan, Vol. I, pp. 55-56 also Silpaśāstram, I, 18-21.

the east or north. On the north-east of the king's palace should live *ācārya*, *purohita* and the ministers with (sacred) places for fire and water. On the south-east should be fire-places (kilns), stables for elephants, and the accommodation for stores.

"Beyond this on the east side should be the Kṣatriya and the principal artisans etc., dealing in perfumes, flowers, corns, and (liquids) juice extracts. In the south-east quarters should be situated house of the dealers in pots, (money-lending) accounts *i.e*, banks and shops of various products or articles. In the south-west part should be situated the store-house and arsenals of arms. Beyond these on the south should be the residential portion of the citizens, dealers in corn, dealers in manufactured articles, and heads of soldiers and police, dealers in confectionary, liquors and flesh, the residence of harlots and dancing girls and Vaiśyas."[92]

(92) Extent of Ancient Indian Engineering Philosophy By Rao Sahib K. V. Vaze I. C. E. in the *Kesari Magazine*, March, [illegible]

CHAPTER VIII.

Citra-Lakṣaṇam.

The new school of Indian Art under the guidance of Dr. Abanindra Nath Tagore tries to revive the old system of Indian painting. They seek their inspiration from the specimens of Indian painting as preserved in Ajanta and Bagh paintings.

It is asserted by some European scholars that there is no text in India about painting. This is far from the truth. In *Viṣṇudharmottaram* we have a few chapters dealing with the science of painting, so also in *Silparatnam*. The Tibetan version of *Citralakṣaṇam* is also well known.

Origin of Painting.

About the origin of the science of painting, we get the following story in *Citralakṣaṇam*: In olden days there was a pious king named Bhayajit. Under him, all the subjects were happy and prosperous. Once a Brahmin came to him crying—"Oh king, there is certainly sin in your kingdom, or why my young son will die untimely? Please get my son back from the other world." The King accordingly demanded the return of the Brahmin son from the god *Yama*, on whose refusal a fight ensued. Yama was defeated. Then came Brahmā, the creator, who told the king: "Life and death follow karma. Yama has nothing to do with them. You rather draw a picture of the Brahmin son." The king did so. Prahmā put life to that picture and told the king: "As you have conquered the *Nagna pretas* (naked ghosts) you will be, henceforth, known as *Nagnajit*, you could draw this picture of the Brahmin son only through my grace. This is the first picture in this world. You go to the divine *Silpin*

Viśvakarman, who will teach you everything regarding *citravidyā.*"

Thus, according to *citralakṣaṇam*, the science of painting (*citravidyā*) arose in this world. We, however, get a different story in *Viṣṇudharmottaram* [93] as to the origin of this science. The rules of *citra* were evolved by the sage Nārāyaṇa for the good of the world. It is said by the sage Mārkaṇḍeya: The two sages Nara and Nārāyana were engaged in penance at their hermitage of Vadarī. While they were thus engaged in practising penances, the *apsarasas* came to cause hindrance to their penances. Roaming amorously and culling flowers they were seen by Nārāyaṇa, who could easily discern their purpose. Taking the juice of a mango tree, which excites amour, he created the auspicious nymph with charming limbs by making a picture of her. The damsel, beautifully drawn, created through painting, in that very moment was endowed with large eyes. No goddess, no *gāndharvī*, no wife of an *asura* and no *nāgī* damsel, no woman like her was (to be found) in the three worlds. Having seen her, all the ten *apsarasas* went away in shame. [94]

It is therefore, said that the great sage Nārāyaṇa for deceiving the *apsarasas*, created the most beautiful woman *Urvaśī* taking the juice of a mango tree. By means of the science of *citra* she was endowed with beautiful form and became the best *apsarā*. The great sage having thus created (the art of) *citra*, with its rules, made the immovable Viśvakarman apprehend it. [95]

Thus we get two different versions as to the origin of *citra-vidyā*. One version ascribes the origin to Nagnajit, while the other one to the sage Nārāyaṇa. Whoever may be

(93) Part I, ch. 129, s 1-19.
(94) Stella Kramrisch—The Viṣṇudharmottaram p. 23.
(95) Ibid.

the originator of this science, there seems to be no doubt that the science of painting was already prevalent in the Buddhist period. The king Prasenajit could boast of a picture gallery where the Bhikkhunis were forbidden to go.

The earliest instance of Indian painting is found on the fresco in the Jogīmārā cave of the Rāmgarh hill within the confines of the Surguja State Dr. Bloch visited this cave in 1904 and assigned the fresco to the third century B C. on the basis of a short inscription in Brahmi character, which is said to be contemporary with the fresco. Sir John Marshall, however, puts it to the first century of the Christian era. The painting of this cave is not clearly visible. Unless one looks carefully, one sees only a few crude paintings. On closer examination a few drawings with no colour can be seen. Evidently, says Sir John Marshell, the fresco has been repainted and added to by some untutoured hand at a time when most of its colouring had faded, and these few linear drawings are all that is left of the original work. It is, therefore, suggested that this fresco appertains to the early school.[96]

We may place the paintings of the caves 9 and 10 of Ajanta to A. D. 100. [97] These are the earliest examples of Indian painting.

The Indian literature speaks of sixty-four *kalās* or fine arts. Of these *kalās*, the science of *citra* or painting occupies a prominent place. In his *Kāmasutra* Vātsyāyana gives *citra-vidya* the fourth place. It is, however, maintained in the *Viṣṇudharmottaram* that the science of painting occupies the first place among the fine arts and can give even *dharma*, *kāma*, *artha* and *mokṣa*. In whatever house a picture is placed, it brings good to that house. [98]

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(96) Cambridge History of India, Vol. I pp. 642-643
(97) Percy Brown-Indian Painting, p 27.
(98) कलानां प्रवरं चित्रं, धर्मकामार्थमोक्षदम्।
संवेद्यं प्रथमं यै तद् गृहे यत्र प्रतिष्ठितम्॥ ३८ (Part III, ch. 45).

According to the Indian *Śilpācāryas*, there are four classes of painting, namely :—

(1) *Satyaṃ* or true to life, in an oblong frame.

(2) *Vaiṇikaṃ* or picture with less grandure in a square frame.

(3) *Nāgaraṃ* or of the citizen, in a round frame.

(4) *Miśraṃ* or mixed.

These types are thus described in the *Viṣṇudharmotharaṃ*[99]. I, whatever painting (bears) a resemblance to this earth, with proper proportion tall in height, with a nice body, round and beautiful is called *Satyaṃ*. II. That is called *Vaiṇikaṃ* which is rich in the display of postures, maintaing strict proportions, placed in an exactly square field, not phlegmatic, not (very) long and well finished. III That painting should be known as *nāgaraṃ*, which is round, with firm and well developed limbs with scanty garlands and ornaments. IV. (Oh) best of men the *miśraṃ* derived its name from being composed (of the three categories).[100]

As in Indian literature, so also in paint'ng, there are said to be nine kinds of *rasa* or sentiments. They are :—

(1) *Śṛṅgāra* or erotic.
(2) *Hāsya* or laugh-exciting.
(3) *Karuṇa* or pathetic.
(4) *Vīra* or heroic
(5) *Raudra* or furious.
(6) *Bhayānaka* (fearful).
(7) *Bībhatsa* (loathsome).
(8) *Adbhuta* (strange).
(9) *Śānta* (peaceful).

It is the fashion now a days to keep pictures depicting all these sentiments in the house. But our *śilpācāryas* lay down that pictures of all these *rasas* should not be kept in the house. It is laid down by the *śilpa* writers : " Pictures to embellish homes should belong to *śṛṅgāra, hāsya* and *śānta rasa*. The rest should never be used (in the house) of

(99) Part III, ch. 41, s. 1-5.

(100) S. Kramrisch—*Viṣṇudharmottaraṃ* p. 25.

anyone." It is different, however, with the palace of a king or the temple of a god, where pictures representing all the nine kinds of sentiments (*rasa*) may be kept. According to the *śilpa* texts: "Except in assembly (halls) of kings and in temples, the inauspicious, (as for instance) bulls with horns (immersed) in the sea, and men with their hands sticking out of the sea, whilst their body is bent under water, men with ugly features, or those inflicted by sorrow due to death and pity, war and the burning ground, should never be depicted."

Defects of a citra.

What are the defects of a painting according to the Indian *ācāryas*? The Indian *śilpa* writers maintain that 'indistinct, uneven and inarticulate delineation, representation of the human figure with lips too thick, eyes and testicles too big, and unrestrained in its movements and actions, such are the defects of a painting (*citra*).' They also maintain that weakness or thickness of delineation, want of articulation, improper juxtaposition of colours are also said to be defects of painting.

Good qualities of a citra.

What, then, are the good qualities of a painting from the Indian point of view? They are said to be sweetness, variety, spaciousness of the back-ground, proportionate to the position of the figure, similarity to what is seen in nature and minute execution. The *Viṣṇudharmottaram* also says: 'Proper position, proportion and spacing, gracefulness and articulation, resemblance, decrease and increase these are the eight good qualities of painting.'

Six limbs of Indian Painting.

The modern writers on Indian Painting often refer to the six main canons which the Indian artists used to follow. Those six main canons of Indian Painting are known as *saḍaṅga* or Six Limbs of Indian Painting. This *saḍaṅga* is spoken of by Yaśodhara, the commentator of Vātsyāyana's *Kāmasūtra*.

Yaśodhara laid down that the artists should pay special attention to the six main points which constitute the *Saḍaṅga* of painting. He enumerates them thus :

रुपभेदाः प्रमाणानि भावलावण्य-योजना ।
सादृशं वर्णिकाभेद इति चित्रं षडंगकम् ॥

Dr. Abanindra Nath Tagore translates the *Saḍaṅga* or Six Limbs thus :

(1) *Rupabhe·da*—or the knowledge of appearances.

(2) *Pramāṇaṃ*—or correct perception, measure and structure.

(3) *Bhāva*—or action of feelings on forms.

(4) *Lāvaṅya-Yojanaṃ*—or infusion of grace, artistic representation.

(5) *Sādṛśyaṃ*—or similitude.

(6) *Varnikābhaṅga* (*bheda* ?)—or Artistic manner of using the brush and colours.

These six canons constitute the main principles of Indian Art. They were followed strictly by the Buddhist artists. It shows how the ancient Indians studied this branch of science carefully. The first of these canons, *Rupabheda*, indicates the study of nature, knowledge of the figure, landscape and architecture. The second canon, *Pramāṅaṃ*, refers to anatomy and proportion. The third, *Bhāva*, points to the effect of feelings on the forms. The fourth canon, *Lāvaṅya-yojanaṃ*, tries to infuse grace and beauty to the figure. The fifth one, *Sādṛśyaṃ* refers to the similitude of the figure with the real object. The last one, *Varnikābheda*, refers to the correct use of the brush and colours employed in painting. These are the essential conditions on which the Indian artists had to pay special attention. We find these canons faithfully followed in the Buddhist frescoes of Ajantā and Bāgh. It is interesting to note that the early Chinese artists also followed similar set of rules known as " The six canons," first

mentioned in the sixth century A.D.[101] The Chinese might have borrowed the canons from India.

In the Sanskrit literature we find several references to the art of painting. The kings were very fond of painting. In Kalidasa's drama *Śakuntalā* we find the king Dusmanta making a picture of Śakuntalā himself as it was becoming too much for him to bear the separation of Śakuntalā. In Bhavabhuti's drama *Uttararāmacarita* we find Lakṣmana showing the pictures of the past lives of Rāma and Sītā to keep Sītā in good humour. From Śrīharsa's description we know that Damayanti hearing of Nala had the pictures of Nala and herself painted on the wall.

Colours in Painting.

As regards colouring, the *Viṣṇudharmottaram* says that the primary colours are of five kinds, namely, white, yellow, of the colour of the emblic myrobalan, black and blue. But the sage Bharata in his *Nātyaśāstra* speaks only of four primary colours: *sita* (white), *nīla* (blue), *pīta* (yellow) and *rakta* (red). It is for the artist to mix these primary colours. The sage Mārkaṇḍeya says that if the blues are transformed a great deal, green colour is produced. It is either pure, with an admixture of white, or blue-predominating. One or more of these shades are used as it is suitable to the special painting. Thus beautiful paintings should be made yellowish like the *dūrvā* sprouts, green like the wood apple and dark like the kidney-bean. Blue tinged with yellowish-white becomes changed in colour and of various kinds according as either of the two (constituents) is present in greater or smaller degree or in equal parts. For that reason the blue lotus-colour (*nīlotpalanibhā*) appears beautiful when partly shaded dark like the *māṣa*. By proper selection and distribution of colours paintings become delightful.[102]

(101) Percy Brown—Indian Painting, p. 21.

(102) The Visnudharmottaram (Eng. Trans). p. 44.

Bharata in his *Nāṭyaśāstra* speaks also of the combination of the four primary colours. He says:

सितपीतसमायोगः पाण्डुवर्ण इति स्मृतः ।
सितरक्तसमायोगः पद्मवर्ण इति स्मृतः ॥ ६० ॥
सितनीलसमायोगः कापोत नाम जायते ।
पीतनीलसमायोगाद्धरितो नाम जायते ॥ ६२ ॥
नीलरक्तसमायोगात्काषायो नाम जायते ।
रक्तपीतसमायोगाद्गौर इत्याभिधीयते ॥ ६२ ॥

The combination of the white and yellow colours produces *pāṇḍu* (yellowish white) colour, that of white and red produces *padma* colour, that of white and blue produces *Kāpota* (grey) colour, that of yellow and blue produces the *harita* (green) colour, that of blue and red produces the *Kāṣāya* (reddish) colour and that of red and yellow is known as the *gaura* (yellowish) colour.[103]

Classes of painting.

Indian paintings were sometime executed on walls or frescoes as in the Ajantā or Bāgh caves, or on board or on canvas. When a picture is on canvas or board, it is known as *Pata*. In *Pancadaśī* we read how a picture on *Pata* should be made. We are told of its four stages: (1) *Dhauta*—to be washed, (2) *Ghattita*—rubbing with rice (3) *lāñjchita*—decorating it with the help of ink and (4) *Ranjita*—painting it with proper colours.[104]

In a Buddhist Tantric work called *āryamanjuśrīmūlakalpa* (published in the Trivandrum Sanskrit Series) we get a description of *Pata*. (Vol. I, p. 131.)

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(103) Bharata's Nāṭyaśāstra, ch. 21. S. 60-62.

(104) यथा चित्रपटे दृष्टमवस्थानां चतुष्टयम् ।
परमात्मानि विज्ञेयं तथावस्था चतुष्टयम् ॥ १ ॥
यथा चौत्र बहुविधैश्च लाञ्छितो रञ्जितः पटः ॥ २ ॥
धौतः शुभ्रोऽथ चौतः स्यात् घट्टितोऽभिलेपनात् ।
लक्षाकारैः लाञ्छितः स्यात् रञ्जितो वर्णपूरणात् ॥ ३ ॥(१—२—३)

It says: आदौ तावत् पटो दिव्ये विकेशे श्लेषवर्जिते ॥
नवे शुक्ले विशेषेण सदशे चैवमालिखेत् ।
द्विहस्तमात्र प्रमाणेन हस्तमात्रं च तिर्यक् ॥
तथाविधे शुभे चैव निर्मले चारुदर्शने ।
सिते दौम्ये तथा शुक्ले सुव्रते पिचिवर्जिते ॥
शंकारापकरे शुक्लं पटे चैव दुकूलके ।
आतस्ये वाल्कलै चैव शुद्धे तन्तुविवर्जिते ॥
क्रिमानिल असम्भूते जन्तूनां चानुपापने ।
अकौशेये तथा चान्ये यात्किञ्चित् साधुवर्णिते ॥
तादृशे च पटे श्रेष्ठे कुर्यादालेख्य मालयम् ।
शास्तुविम्बमालिख्य प्रभामण्डलमालिनम् ॥

A picture (*pata*) should be painted on a new white cloth, having fringes. It should be two hands long and one hand broad. It may be on (1) cloth (2) *ātasya* and (3) bark of the tree, which must be pure and devoid of any string. It should be painted on a cloth which is not silken and on other things which has been well-described.

It has been asserted by many European scholars that there is no *Silpaśāstra* existing in India. We have shown how such a statement is far from the truth. A vast literature regarding *Silpa* has already been unearthed by scholars like M.M.T. Ganapati Sastri and others. Many other works are still existing in manuscripts and remain only to be brought to light by enthusiast scholars. Many others have fallen victim to white ants and fire.

CHAPTER IX.

Contribution of Indian Art.

We have spoken here of the main principles of Indian *Vāstuvidyā* (the science of architecture), *pratimālakṣaṇam* (the theory of sculpture) and *citravidya* (the science of painting). It is fortunate that these principles have been put into execution by the Indian artists in various examples of Indian monuments which are found scattered all over India. It is a significant fact that these principles found their way also in the Greater India. The vast pyramidal temple of Borobudor, the magnificient remains of Angkor Vat, the rich monasteries of Burma and Siam—all point to the spread of Indian Art abroad. The Buddhist images of Java, China, Siam and Burma, the statues of Hindu gods, specially of Ganesa, Siva and others—all are the examples of Indian art abroad.

The extant monuments of Indian architecture and sculpture donot go beyond the age of Asoka, the Maurya Emperor. It is surprising how Indian sculpture and architecture flourished all on a sudden in the third century before Christ. The excellence of execution of the monuments of the Maurya period betrays the existence of a pre-Asokan school of Art, or else it would not have been possible for Indian Art to make such notable progress in the very period of its birth.

There are very few monuments anterior to the Maurya period. The only exception which can be traced back to the Vedic Age is the well-known mounds at Lauriya Nandangarh in Bihar. These mounds were opened by Dr. Bloch, who identified them with the *Śmaśāna* or the burial mounds of the Vedic period. Dr. Bloch placed them in the seventh or eighth century B. C.[105]

(105) Cambridge History of India p. 616.

Of the Asokan period we have—the remains of a pillared hall at Patna, a group of rock-cut shrines in the Barābar hills in Bihar, a small monolithic rail at Sarnath, stupas of Sanchi and Sarnath, various pillars and three statues, two of which are in the Calcutta Museum and the Parkham statue at Mathura.

The Sarnath Capital has been described as the product of the most developed art of which the world was cognisant in the third century B. C.—the handiwork of one who had generations of artistic effort and experience behind him.'

During the second century B. C., when the Śungas were supreme in Northern India, we have the notable Buddhist *stupa* at Bhārhut in Central India. It was discovered by Sir Alexandar Cunningham in 1873 and the remains have since then been deposited in the Calcutta Museum. The gate (*toraṇa*) and the railing all round are richly sculptured with the *Jātaka* scenes or the story of the dream of Mayā, or of Jetavana.

Along with this we must take into consideration the well-known railing at Buddha Gaya and the famous gateways of Sanchi. The main interest of Sanchi centres round the Great *Stūpa* with its four gateways, which are also richly sculptured with Jātaka scenes. In the execution of these sculptural works, many hands had to be employed, so the style could not be uniform, 'yet there is none of the clumsy, immature workmanship here which we noticed in the inferior carvings of the balustrade round the smaller *stūpa* and at Buddha Gaya.'

In Western India, we have many examples of *chaitya* halls, namely, those at Bhājā, Kondāne, Pitalkhorā, Ajanta, Bedsā, Nāsik and Kārli. The *chaitya* hall of Kārli is the best and finest of all.

The Gupta Age is the glorious period in the history of Indian Art. It saw the rise of the Sarnath School, which produced many beautiful images of Buddha.

The history of Indian Architecture can also be read in magnificient temples of Bhuvanesvara, Puri, and also of Southern India with *Gopuras* and of Bengal.

The science of Painting also saw its development in the beautiful paintings of Ajanta, and Bagh caves. These are the contributions which Indian Art has made to the development of Indian culture and civilisation.

APPENDIX I

Text Of

MAYASĀSTRAM

मयशास्त्रम् । *

प्रथमोऽध्यायः ।

नवतालम् ।

प्रतिमा स्यात् द्विभागैकं तद्भागं पुनरेवच ।
शेषभागं द्विभागं च तथा शेषं त्रिभागकम् ॥ १ ॥
तदेवाष्टांगुलादयन्तं तदर्धं मस्तकायतम् ।
केचित्तदुचुः केशाग्रं तन्मध्ये वेदभागिकम् ॥
ग्रीवामानं यथा प्रोक्तं नवतालेन चोत्तमम् ॥ २ ॥
उत्तमे नवताले तु मस्तकं चतुरंगुलम् ।
मुखं द्वादशमानेन स्याद्ग्रीवाचतुरंगुला ॥ ३ ॥
आग्रीवस्तनमध्यं वै द्वादशांगुलमायतम् ।
स्तनान्तरादि नाभ्यन्तं तावदायतमुच्यते ।
आनाभिमेढ्र नान्तं च तावदेवायतं भवेत् ॥ ४ ॥
आजानुगुल्भपर्य्यन्तं चतुर्विंशतिमानकम् ।
जंघयोरुस्समानस्तु गुल्फश्च चतुरंगुलम् ।
उच्यते नवतालेरस्मिन्नष्टोत्तरशतांगुलम् ॥ ५ ॥
द्वादशांगुलमानेन पादायति रुदाहृता ।
अंगुलीतु समाख्याता चतुरंगुलमायता ॥ ६ ॥
नवताले तु यत्प्रोक्तं प्रथमं द्वादशांगुलम् ।
केशान्तादि भ्रुवोर्मध्यं तत्र स्याच्चतुरंगुलम् ।
नासिका तावती ज्ञेया तदादिचुबुकं तथा ॥ ७ ॥
नेत्रे द्व्यंगुलविस्तीर्णे चतुरंगुलमायते ।
कर्णौ च तावदायामौ तावदंगुलविस्तृतौ ॥ ८ ॥
कर्णयोरन्तरं प्रोक्तं द्वादशांगुलविस्तृतम् ।
कर्णमूलादिनासान्तमष्टांगुलमितीर्य्यते ।
नासाद्व्यंगुलि विस्तारा ग्रीवाष्टांगुलविस्तृता ॥ ९ ॥

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* From *Mayavastu with Telugu notes*, Published by V. Rama Swamy Sastrulu & Sons, Madras (1916)

भुजान्तरस्य विस्तारश्चतुर्विंशति मानतः ।
द्वादशांगुलविस्तीर्णं स्तनमध्यमिहोच्यते ॥ १० ॥
नाभेरुपरिदेशस्तु द्वादशांगुलविस्तृतः ।
कढिदेशश्चतुर्विंशत्यंगुलं विपुलो भवेत् ॥ ११ ॥
द्वादशांगुलविस्तार उरु र्जान्वष्ठविश्रुतम् ।
जंघाया विस्तृति स्तावत्तदर्धं गुल्फमूलके ॥ १२ ॥
पादांगुलीनां विस्तार स्यात् षड़ंगुलमानतः ॥ १३ ॥
ग्रीवातसस्कन्धदेशस्तु विशामोऽष्टांगुलो भवेत् ।
स्कन्धाद्यत्कूर्परान्तं तच्चतुर्विंशतिरंगुलम् ।
कूर्परान्मणिवन्धान्तमायामोष्टादशांगुलम् ।
मणिवन्धात्सांगुलीकं हस्तस्याद्द्वादशायतः ॥ १४ ॥
विपुलं भुजमूलंतु स्यात् षड़ंगुलमानतः ।
कूर्परस्य तु विस्तारं पंचांगुलमुदीरितम् ।
मणिवन्धस्य वैपुल्यं चतुरंगुलमुच्यते ।
विस्तृतांगुलि हस्तस्य विस्तारं स्यात् षड़ंगुलम् ॥ १५ ॥

स्त्रीविग्रहप्रमाणम् ।

केशान्तान्तं त्रिभागं स्यान्मुखं द्वादशमात्रकम् ।
ग्रीवा त्रिमात्रका प्रोक्ता स्तनोर्द्ध नाभिगुह्ययोः ।
उर्द्ध चैव समाख्यातामेकैकं द्वादशांगुलम् ।
चतुर्विंशतिमात्रन्तु जंघायतमुदीर्य्यते ।
जंघोरुतुल्यभागं स्यात् त्रिमात्रं गुल्फमानकम् ।
स्त्रीप्रमाणमिदं ख्यातं निर्म्मितं विश्वकर्मणा ॥ १६ ॥
चरणं त्वेकभागं स्यात् षट्भागा जंघिका भवेत् ।
जंघोर्वोस्तुल्यभाग स्यान्मध्यं यन्नाभिगुह्ययोः ।
स्तननाभ्यन्तरं चैव स्तनग्रीवान्तरं तथा ।
एकैकं तु त्रिभागं स्यादेकभागो गलो मतः ।
मुखं त्रिभागं केशान्तमेकाशं नवतालकम् ।
इत्येते प्रथमोत्सेधभागास्त्वष्ट्रा विनिर्मितः ॥ १७ ॥
अंगुष्ठकाग्रं स्तनचूचुकान्तम्
देवस्य भक्ताभयदस्यहस्ते ।

नेत्रान्ततुल्यं जलजं च चक्रम्
मध्ये कटिस्थं वरहस्तमाहुः ॥ १८ ॥
यद् विग्रहो यद् परिमाणकः स्यात्
तद् विग्रहार्धायतमस्य पीठम् ।
मुखप्रमाणं द्विगुणप्रमाणम्
किरीटमुच्चैः परिकल्पयन्ति ॥ १९ ॥
देवस्य कर्णान्तसमप्रमाणाम्
देवीमनुत्वष्ट्रमुखा वदन्ति ।
देव्यास्तु दृष्टि स्तनमध्यदेशा
जानूपरिस्थानगता मनोज्ञा ।
व्यत्यस्तपादाब्ज मनोहराया
व्यत्यस्तमानं तु षड़ांगुलं स्यात् ॥ २० ॥
मानसारन्तु गार्गेयं दीप्तं मारीचमत्रियम् ।
सर्वशास्त्रानुसारं च सारं मयमतागमः ॥ २१ ॥
मृत्तिकावृक्षपाषाणमोहद्रव्यं सनातनम् ।
कर्त्तव्यं सकलं वेरं तन्मानमधुनोच्यते ॥ २२ ॥
हर्म्यगर्भगृहस्तम्भद्वारहस्तांगुलं तु षट् ॥ २३ ॥
वेरमानैस्ततः पश्चान्मूलवेरं यथाक्रमम् ॥ २४ ॥
त्रिचतुः पञ्चभागे तु प्रासादविपुले तथा ।
शेषांशो ह्युत्तमोमध्यः कनीयान् प्रतिमोदयः ॥ २५ ॥
गर्भार्द्धं पंचभागे तु द्विभागं द्वित्रिभागिकम् ।
अधमं मध्यमं श्रेष्ठं प्रत्येकं च त्रिधामतम् ।
नवभेदे समाख्याते कनिष्ठादि त्रयं भवेत् ॥ २६ ॥
स्तम्भोत्सेधसमं हीनं पादाधिक्ये तु मध्यमम् ।
सार्धस्तम्भोत्तमः प्रोक्तो वेरायामामिति स्मृतम् ॥ २७ ॥
वेरस्थमानं त्रिगुणैकगर्भम्
गर्भत्रिभागं परभित्तिमानम् ।
वेराद्यपीठंच तदर्धगोमुखम्
वेरस्वरूपं नरहर्म्यमाणम् ॥ २८ ॥

लिंगस्य तारत्रिगुणैकपीठम्
पीठस्य तारत्रयगर्भमानम् ।
गर्भत्रिभागं भित्तेकभित्ति
लिंगस्य रूपं प्रासादमानम् ॥ २९ ॥
चतुरस्रं क्षेत्रविस्तारं पंचभागं विधीयते ।
भागभागं भवेत् भित्ति र्भागे भागे भवान्तिका ।
तन्मध्ये पीठिकायामं यावद् द्वारादि विस्तरम् ।
विस्तारद्विगुणोत्सेधं द्वारमानं विधीयते ।
पीठिकायामामुत्सेधं त्रियायामद्वारविस्तारम् ।
विस्तारद्विगुणोत्सेधमेतत् द्वारस्य लक्षणम् ।
हर्म्यार्धत्वर्धं महानसं हर्म्यद्विगुणलक्षणम् ।
मण्टपार्धंभवेत् भद्रं भद्रस्य समनन्दिकम् ।
नन्दिकार्धं भवेत् द्वारं द्वारद्विगुणगोपुरम् ।
गोपुरद्विगुणव्यासं प्राकारं परिवेष्टितम् ॥ ३० ॥
स्तम्भोच्छ्रयं तु नन्द्यष्टभागैर्हीनास्तु द्वारयः ।
तदेतद्द्वारमानन्तु द्विमुखं समुदीरितम् ॥ ३१ ॥
त्र्यर्धं पंचार्धं च पंचहस्तेभ्यो पंचहस्तकैः ॥ ३२ ॥
पंचस्युः पंचारब्धिभ्य स्सप्तभयो नवके तथा ॥ ३३ ॥
श्रेष्ठं मध्यं कनिष्ठंच त्रिविधं प्रतिमाधनम् ॥ ३४ ॥

द्वितीयोऽध्यायः

क्षुद्रप्रतिमा ।

सैकत्रिंशांगुला दूर्ध्वं षड्गुलविवर्धनात् ।
सप्ताधिकांगुलं नवहस्तान्तं प्रतिमोदयः ॥ १ ॥
पंचारब्धप्रमाणोर्द्धं द्वादशांशमनुक्रमात् ।
त्रयस्त्रिंशत्समुत्सेधमानं प्राग्वै निरुपितम् ॥ २ ॥
सप्तषट्पंचभागे तु मूलवेराक्षतांशके ।
अंगमप्रतिमानां तु दशमानं प्रचक्षते ॥ ३ ॥
त्रित्रिपंचांगुलाद्यन्तं यावत् वेरं गृहेष्वणु ।

अर्धार्धांगुल वृद्धंच पंचपंचप्रमाणकम् ॥ ४ ॥
यजमानांगुलेनापि गृह्णीयाद्वा यथेप्सितम् ।
क्षुद्राणां तु यवैरेव व्यासायामादि कल्पयेत् ॥ ५ ॥
सकलाकुलमिश्राणां मानमानांगुलोन्नतम् ॥ ६ ॥
यजमानसमुत्सेधं श्रेष्ठमष्टांशहीनकम् ।
अधमन्तु दशांशोनं मध्यमं वेरमुच्यते ॥ ७ ॥
रुपिनीरुपकर्त्तातु कर्त्तव्या स्याद्विनिश्चयः ।
अथवा बाहुसीमान्तं स्तनान्तं नाभिसीमकम् ।
श्रेष्ठं मध्यं कणिष्ठं च कुब्जं वामनकं त्यजेत् ॥ ८ ॥
शिल्पप्रमाणं कर्त्यं सर्वथा तु विधीयते ॥ ९ ॥
धामगर्भगृहस्तम्भद्वारमुक्तं यथाविधि ।
लब्धोच्चं भानमावैस्तु बुद्धिमान् विभजेत् समम् ॥ १० ॥
परमस्यांगुलिभेदे वृद्ध्याहन्याद्विचक्षणः ॥ ११ ॥
आयुष्यऋक्षवाराष्टयोन्यंशेषु शुभं वदेत् ॥ १२ ॥
आयव्ययभवेन्नित्यं धनं निर्धनमेवच ॥ १३ ॥
वेरायामं गजब्रह्मवृद्ध्यार्कदशभि र्भवेत् ॥ १४ ॥
आयाधिक्ये व्यये क्षीणे मानतस्तं पदः पदम् ।
धनहीने ऋणाधिक्ये वेरं तत् सर्वदोषकम् ॥ १५ ॥
कृत्वा नवगुणं वेरं सप्तभि र्हरते तथा ।
शिष्टसूर्य्यादिवारं तु क्रूरवर्ज्यं शुभं नयेत् ॥ १६ ॥
वेरोन्नतिं त्रिवृद्ध्याष्टहतं शेषं तु योनयः ।
योनिष्वष्ट स्वयुग्मास्तु प्रशस्ता नेतरा शुभाः ॥ १७ ॥
उत्सेधे त्रियुगाद्वृद्धे सप्तविंशतितो हरेत् ।
शेषमास्ययुगाढ्यं तु नक्षत्रं तत् चतुर्गुणे ।
हृते तु नन्दिभि शेषमुदितं तस्करादिभिः ॥ १८ ॥
तस्करोभुक्तिसौख्ये च धनी नरपतिस्तथा ।
अभयंच दरिद्रंच समृद्धि र्निन्दितं तथा ॥ १९ ॥
नवैतेशं शकास्तत्र कीर्त्तिता सुऽर्य्यथाक्रमम् ।
श्रेष्ठा षडंशा दारिद्र्यं तस्करं निन्दितं त्यजेत् ॥ २० ॥

ग्रामादीनां च कर्तृणां हीनमृक्षं च निन्दितम् ॥ २१ ॥
आयाधिके तु षड्वर्गे गृह्णीयाद्यच्छुभावहम् ।
तस्मात्सर्वप्रयत्नेन आयादि सम्पदः पदम् ॥ २२ ॥
वेरनक्षत्रमारभ्य कर्तृतारावसानकम् ।
गणयित्वा हरेद्भैः शिष्टं चेत् त्रिकपंचकम् ।
सप्तकं निन्दितं प्राहुः रणसंख्या शुभावहः ॥ २३ ॥
गणं चेत् स्युः रमानुष्यं शुभं राक्षसमानुषम् ।
देवराक्षसमित्येतद्भयं चेन्निन्दितं भवेत् ॥ २४ ॥

तृतीयोऽध्यायः

प्रतिमास्वरूपविधानम् ।

तेजोऽष्टनन्दि वसुनन्दि चतुर्विवृद्ध्या ।
हृत्याष्टभै र्मुनिदिनेशग्रहेशै ।
शिष्टं हि योनि रुडुवारधनार्णमंशम् ।
नोयुग्ममुग्रधनलाघवतस्कराद्यम् ॥ १॥
समव्याससमुत्सेधौ विदध्याद्ग्रामदक्षिणौ ।
व्यासोत्सेधाङ्गुलमिति ज्ञात्वा कुर्य्यात् यथाविधि ॥ २ ॥
प्रतिमा निम्नवदना यदि शिल्पी विनश्यति ।
चिरं न पूज्यते भर्त्तु विभवं नश्यति ध्रुवम् ॥ ३ ॥
नासाश्रियधमानादप्यधिका यदि कल्प्यते ।
शीघ्रमेवहि राजानं निहन्तीति विनिश्चितम् ॥ ४ ॥
नासांगुलद्वयमिता सुपुटा सुमनोहरा ।
निर्म्मिता चेत् समधिका शिल्पिनो धनधान्यहृत् ॥ ५ ॥
नासाहैन्ये श्रियं हन्ति दुःखं हैन्ये कपोलयोः ।
उग्रदृक् प्रतिमा शीघ्रं निहनिष्यति नायकम् ।
पुत्रहानिं प्रकुरुते शोकं चाप्यधिकं तथा ।
मारीवनाशयेत् सर्वाः प्रजाः कालविपर्य्यये ॥ ६ ॥
ऊर्ध्वदृष्टिस्तु रौद्री च राज्ञो राष्ट्रं विनश्यति ।
अधोदृष्टिः स रौद्री च अर्चकं निहनिष्यति ।

यदि नासाग्रदृष्टि स्यात् शिल्पाचार्य्यं विनश्यति ।
पार्श्वदृक् वन्धुनाशाय समदृष्टिस्तु कारयेत् ।
समदृष्टि स्तु शान्ता च सर्वजीवसुखा भवेत् ॥ ७ ॥
महानागस्त्वधोदृष्टि ह्यूर्ध्वदंमकरस्तथा ।
समदृष्टिस्तु देवानां पार्श्वदृष्टिस्तु भामिनी ॥ ८ ॥
नासापुटसमुत्सेधौ कपोलौ चेन्न कल्पितौ ।
पार्श्वयुग्मंच हीनं स्यात् तत् वेरं दुःखदं नृणाम् ॥ ९ ॥
नासिकास्यादतिस्थूलं शिल्पिनां हन्ति सम्पदम् ।
कपोलौ चेदतिस्थूलौ महोपद्रवकारकौ ।
पार्श्वस्थौल्ये प्राणहानिः कक्षस्थौल्येऽपि शिल्पिहा ॥ १० ॥
कंबुनासदृशग्रीवा सुवर्णकलसस्तनी ।
सुकेश्यंबुधिकन्येव नारी सर्वशुभावहा ॥ ११ ॥
करमानेन सदृशं चरणं परिकल्पयेत् ।
सर्वसम्पत्करं प्राहुः शिल्पशास्त्रविचक्षणाः ॥ १२ ॥
हस्तांगुल्यः कृता ह्रस्वाः पादांगुल्यः कृशा यदि ।
राजानं पीडयेत् विम्वं शयनासनचंक्रमैः ।
समालोच्य ततः कुर्य्यात् प्रतिमां शिल्पिकोत्तमः ॥ १३ ॥
समुत्सेधस्य सदृशं नितम्वं चेत् विनिर्मितम् ।
निरतं वर्धते भाग्यं पूज्यते वहुवत्सरान् ॥ १४ ॥
गुणदोषौ च विज्ञाय शिल्पी कुर्वीत बुद्धिमान् ।
अन्यथा यदि कुर्वीत कर्त्ता भर्त्ता विनश्यति ॥ १५ ॥
अशेषभूतोद्भवकर्मकर्त्ता सुरासुराणां च गुरुस्तथैव ।
विश्वस्य सृष्टिस्थितिनाशहेतुः श्रीविश्वकर्माभिवदेत्प्रमुख्यः ॥
लोहपाषाणकाष्ठानां मृन्मयानां च शर्करा ।
सुधानां चित्रकानां च वहुदक्षो विनिर्मितः ।
सूत्रशास्त्रक्रियायज्ञमन्त्रतन्त्रार्थकोविदः ।
संकल्पसूक्तपठनं मार्जनं चाघमर्षणम् ।
स्नानं सन्ध्याजपोहोमस्वाध्यायो ब्रह्मतर्पणम् ॥
विश्वकर्मकुलाचारः पूर्वाचारविधिक्रमः ॥ १७ ॥

अन्यजात्या न कर्त्तव्यं कर्त्तुं भर्त्तुः कुलक्षयम् ।
कुण्डको गोलकश्चैव नटकश्चर्मकारकः ।
परमूर्त्तिप्रवेशेन कर्त्ता भर्त्ता विनश्यति ॥ १८ ॥
आदिमूर्त्ति स्वयं शिल्पी न भेदं शृणु पार्वती ।
त्रिसन्ध्यावन्दनाच्चैव गायत्री वेदपाठनात् ।
तज्जिह्वा वेदसम्पन्ना तत् कर्मदीक्षया गुरुः ।
शिल्पिनो हृदयं ब्रह्मा चन्द्रसूर्य्यौ च चक्षुषि ।
हस्तौ हरिहरौ चैव सर्वांगं सर्वदेवता ।
मणिवन्धद्वयं चैव गणेशषंमुखस्तथा ।
करयो सर्वतीर्थानि गंगायमुनासरस्वती ॥ १९ ॥
दृष्टिनिर्माणकाले च प्राणसंस्थापनेऽपि च ।
मन्त्रतन्त्रप्रभावज्ञः कारयेच्छिल्पिकोत्तमः ।
स्थूणिकास्थापनं चैवमाचार्य्यो वैश्वकर्मणः ।
यजमानी विश्वकर्मा च आदिब्रह्मकुलोद्भवः ॥ २० ॥
पूर्वं शिल्पी प्रतिष्ठाप्य द्वितीया ब्राह्मणी कृता ।
अन्यथा कीर्त्तितं तत्तुरूपं निर्जीवमेवहि ॥ २१ ॥
जलधान्याधिवासं च शिल्पाचार्येण कारयेत् ।
अन्यजात्या न कर्त्तव्यं कर्त्ता भर्त्ता विनश्यति ॥ २२ ॥
शिल्पी माता शिला पुत्रो दासत्वं सर्वपूजकाः ।
कर्त्तव्य इन्द्रभोगश्चेदिदं त्रिविधलक्षणम् ॥ २३ ॥
मातामहं पिताशिल्पी पुत्रांश्च सर्वदेवताः ।
सर्वेषां त्वष्टृपुत्राणां दीक्षामोक्षकरो गुरुः ॥ २४ ॥
नेत्रोन्मीलनपात्रं च वस्त्रं स्वर्णशलाकिके ।
कुंभं धान्यं च धेनुश्च शिल्प्याधीनमिति स्मृतम् ॥ २५ ॥
शिल्पीपूजा शिलापूजा शिल्पीदुःखेन दुःखिता ।
शिल्पिना कल्पितं दैवं शिल्पिब्रह्ममयं जगत् ॥ २६ ॥
शिल्पिणं पूजयेत् पूर्वं तस्य लक्षणमुच्यते ।
धेनुर्गजतुरंगाश्च पल्लक्यां दौढ़िकं तथा ।
कन्याः क्षेत्राणि ग्रामाश्च छत्रचामरसंयुतम् ।

समस्ताभरणं श्रीपि शिल्पिनां तृप्तिभोजनम् ।
एतेषां सम्प्रदायेन कर्त्तव्यं शिल्पिपूजनम् ।
शिल्पिनो मानसे तुष्टे दैवसन्तुष्ट एवच ।
सर्वसम्पत्तिसंपूर्णं राजाराष्ट्रं च वर्धते ॥ २७ ॥
शिल्पिना क्रियमानेन यदपूर्णाकृति भवेत् ।
श्रेयस्कामी न तद्विम्बं पश्येद् भ्रष्टं तदन्यथा ॥ २८ ॥
बुद्बुदं पंचरात्रं तु पवनसप्तरात्रकम् ।
दशरात्रेण पिण्डं स्यात् पक्षे चैवाण्डरूपकम् ।
मासे शिरसि उत्पत्तिः द्विमासे पक्षमुद्भवेत् ।
त्रिमासे चैव सर्वांगं चतुर्मासे नखानि च ।
लोमानि पंचमासेन षन्मासे चास्थिबन्धनम् ।
प्राणप्रवेशसप्तम्यामष्टमे ज्ञानचिन्तनम् ।
पूर्वजन्मकृतं प्राणी जन्मानि स्मरति क्रमात् ॥ २९ ॥
समर्थं शिल्पिनां पूज्यः ययौदृष्टिपथे क्रमात् ।
कुंभं धेनुं च कन्याश्च सर्वाभरणभूषिताः ।
धान्यं द्वीपान् द्विजक्षत्रवैश्यशूद्रजघन्यजुन् ॥ ३० ॥
शिल्पी नमस्क्रिया पूर्वं देवरूपधरो यतः ।
पश्चात् ब्राह्मणो राजानो वैश्य शूद्रा इति क्रमात् ॥ ३१ ॥

चतुर्थोऽध्यायः ।

गोपुरप्रकारादिनिर्णयम् ।

गोपुरं सप्तधामानं वक्ष्ये संक्षेपतः क्रमात् ॥ १ ॥
सप्ताष्टहस्तमारभ्य द्विहस्तविवर्धनात् ।
विस्तारं द्विगुणोत्सेधं गोपुराणं तमुत्तमम् ॥ २ ॥
एकादिसप्तपर्य्यन्तं भागमानेन वक्ष्यते ॥ ३ ॥
त्रयोदशां शविस्तारं द्विभागं कूटविस्तरम् ।
पंचभागं तु शालायां शेषस्यान्तरपञ्जरम् ॥ ४ ॥
गोपुरस्य तु विस्तारं पंचभागं विधीयते ।

द्विभागं भित्तिसंयुक्तं त्रिभागं गर्भगेहकम् ॥ ५ ॥
सन्निधिद्वारमध्यस्य समाद्वारं हरिष्यते ।
सन्निधिद्वारहीनं स्यान्मण्डपद्वारगोपुरम् ।
अथवा तद्विहीनं स्यात् प्राकारं मध्यमं भवेत् ॥ ६ ॥
द्वारशोभा द्वारपाला द्वारप्रासादहर्म्यधि ।
गोपुरार्धे तु चत्वारि द्वारशोभा तु पंचमम् ॥ ७ ॥
द्वारद्विभागमाधिक्यमायतं चतुरस्रकम् ॥ ८ ॥
उत्तरान्तसमुत्सेधं तदर्धं द्वारविस्तृतम् ।
विस्तारद्विगुणोत्सेधमेतत् द्वारस्य लक्षणम् ॥ ९ ॥
त्रिभागाख्यं तमायामं मध्यभागानि विस्तृतम् ॥ १० ॥
अधिष्ठानसमुत्सेधं वेदिकायान्तमिष्यते ।

मयशास्त्रं संपूर्णम् ॥

APPENDIX II

DESCRIPTION OF

(i) Pratimā-Laksana-Vidhānam

(ii) Pratimā-māna--laksanam

(iii) Samyak-Sambuddha-bhasita-Pratimā-laksanam

I. Pratimā-Laksana-Vidhānam.

This Ms. belongs to the Visvabharati Library (No. 1086). It is written on palm-leaves in Malayalam character. There are 94 folios containing the text and in each page there are seven to eight lines. The size is 15" × 1·5."

The text contains *Silpaśāstra* as is clear from the contents given in the colophone. At the end of every chapter, there is written इत्यंशुमान् भेदे काश्यपे...except in the last. Neither the name of the copyist, nor any date is given.

The colophon of contents is this :—

अधिष्ठानं.....२ (Page is referred to)
एकतलं..... ६
द्वितलं.....७
त्रितलं..... १०
चतुर्भूमि.....१२
पंचभूमि.....१४
षड़भूमि.....१६
सप्तभूमि.....
दशभूमि.....१७
एकादशतलं.....१६
द्वादशतलं..... २०
त्रयोदशतलं.....२०
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प्राकार
मण्डपः..... २६
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परिवारविधि..... ३२

परिवारलयश्च..... ३२

वृषभाद्रिलक्षण

Here the colophon suddenly stops. Next comes a blank leaf, after which begins the text with श्री in the left margin :—

हरिः श्रीगणपतये नमः अविघ्नमस्तु

स्फटिकरजतवर्णमौक्तिकीमक्षमाला-

ममृतकलशविद्या ज्ञानमुद्राः कराग्रैः

दधतमुरगकक्षिंचन्द्रचूडन्त्रिनेत्रं

विधृतविविधभूषन्दक्षिणामूर्त्तिमीडे ।

It ends thus:—

वागप्रासादवदलङ्कृतं उत्तरं वानंचाज्जक्षेपणं

क्षद्रवाजनं मीलीकावाजनंचैव तुलाजयन्त्यनुम् मंगलं ।

After this text is a blank leaf. Then follow four other written folios which begin thus:—

मार्कण्डेयमतवास्तुशास्त्रं प्रतिमालक्षणं ।

Some leaves of this text are certainly missing as the first line begins with the middle of a letter in the middle of a sentence, thus:—

तस्यमेवशिरोसेधार्लिंगमुत्तममानसः etc.

This part of the Ms. seems to deal with the rules about temples, because at the end of the chapter we have:

इति मार्कण्डेयमते वास्तुशास्त्रे देवालयविधिःसमाप्तः ।

After this begins the chapter on *Pratimā-lakṣa-ṇam* from which we quote a few lines:—

प्रतिमालक्षणविधानम् ।

अथ तत् प्रवक्ष्यामि प्रतिमामललक्षणम्।

[भुविधाव्यगर्भस्य विस्तारं द्वाविंशति भागश्च ॥

द्वारश्चद्वित्रिदीर्घेप्रकीर्त्तिति भागश ।
सन्दशांशंचारविस्तारं द्वारोत्सेधा···भागशः ॥]
एकहीनास्त्रिभागं स्यात् द्विभागं प्रतिमोद्भवे ।
उत्सेधा एकभागंतु वीरकं द्वारस्य लक्षणम् ॥
यावत् प्रतिममानं स्यात् अष्टविंशति भागशः ।
अकेनत्रिंशती भागं त्रिंशति भागमेव च ॥
भागत्रयंशकं विद्यात् तालमानं विधीयते ।
द्वादशांगुल तालंतु मुखमानं विधीयते ॥
चतुर्विंशशतांगुलः विंशतिश्च शतांगुलम् ।
षोडशेन शतं मात्रं द्वादशेन शतांगुलम् ॥
उत्तमाधममध्यानां प्रतिमामललक्षणम् ।
केशं पंचांगुलायामं त्रयोदशांगुलं मुखम् ॥
कण्ठं पंचांगुलायामं कण्ठात् चुचुमुखं तथा ।
चुचुकं नाभिसीमान्तं मुखमानं विधीयते ॥

* * * *

बाहुबन्धमणिबन्धकंकणं अंगुलीयकम् ॥
कटिसूत्रं पीतकार्पाटं नूपुरं पादजालकम् ।
रत्नांगुलीयकं चैवपादांगुलयेन शोभितम् ॥
वामहस्तं तु लंबं स्यात् उरुमध्येस्थितं भवेत् ॥
अथ कौमेदकं तस्मिन् पद्मस्यार्धं स्थितं भवेत् ॥
पुरहस्तं तु दक्षिणेधरचक्रास्थितं भवेत् ।
परेवापरं तस्मिन् शंखस्थितमिदं विदुः ॥
प्रभामण्डलपर्य्यन्तं ज्वालामालाविधीयते ।
मध्येनचक्रप्रमाणं स्यात् किरीढके आवरभूषितम् ॥
कण्ठाद्विपार्श्वचित्रं स्यात् मुक्तावलंबितम् ।
वैजयमाला चरत्नमाला चरत्नमाला विधीयते ॥
सर्वलक्षणमित्युक्तं आचार्य्याणां तु योजितम् ।
शिल्पिनां सर्वयत्नेयेत् बुद्धिमान् विदुः ॥

इति विश्वकर्मकृते
सारसमुच्चये प्रतिमालक्षणविधानं
पंचमोऽध्यायः ॥

II. Ms. of Pratimā-māna-laksanam.

A copy of this Ms. has been presented to the Visvabharati Library by the Nepal Durbar. Its Tibetan translation also exists. It begins thus:—

नमो बुद्धाय ॥
आत्रेयतिलके बौद्धशास्त्रेऽन्यत्र पुरातने ।
उक्तं यत्पूर्वमुनिभिः प्रतिमामानलक्षणम् ॥

It ends thus:—

जीर्णोद्धारणमर्च्चानां कृत्वा येन महात्मना ।
युगकोटिशतसाहस्रं देवलोके महीयते ॥
आत्रेयातिलके जीर्णोद्धारः समाप्तः॥

III. Ms. of Samyak-Sambuddha-bhasita-Pratimā laksanam.

This Ms. is also from Nepal. Its Tibetan translation also exists. It begins thus:—

नमो बुद्धाय ॥
बुद्धो भगवान् जेतवने विहरतिस्म ।

Its ends thus:—

समादृष्टि प्रसन्नाच बुद्धानामवलोकने ।
नाधो नोर्द्धं नदैन्ये न संयुक्तं सर्वदैर्सिनां ॥
इतिसम्यक्संबुद्धभाषितं प्रतिमालक्षणं समाप्तम् ॥

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